NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

A Comedian Who Was Born Unconsciously Funny—Roland Reed a Typical Yankee Actor, Sharp but not Unctuous—Man's Inherent Convictions Regarding Matrimony Amusingly Illustrated in The Woman Hater—The Humor of Incident and Character—The Real Girls' Orchestra at the Lyceum—One Disadvantage of Saturday Night Productions.

Mr. Roland Reed is sufficiently unlike other comedians of the day to be particularized. He is always funny without trying to be.

This is a tremendous advantage. With most comedians the funny efforts make the funny results look small.

Roland Reed was born so, and doesn't know it He would give even a funeral ermon a quaintness and piquancy that would trim woe with smiles.

Something is due to his unparalleled personal appearance. Nature was sportive when she put his bones together and grew jolly when she finished off his unparagoned hose and staked out his intellectual expanse of forehead. At the wildest moments of farce there is a plaintive, penetrative seriousness on his sharp face that seems to protest against the laugh he has raised.

This is the physiognomy of Yankeedom. You see the traditional Uncle Sam in his inquisitive little eyes and go back to Yankee Locke. You want to hang your appreciation up on his cheek bones. You expect every moment to see him come out in red, white and blue trousers, with the straps reaching halfway up his cowhide boots. You expect to hear him say, "I swow," and may "I be goldarned to Halifax!"

But you never do.

This is the earnest comedian of a dry atmosphere.

Unctuous? No. You have to go to the humid countries for that. Toole was unctuous. Your English comedian, like your English sheep, feeds on a succulent herbage, always wet with the fogs of the North Sea. Your Yank can browse on the buffalo grass of life and make a joke as sharp as carpet-tacks, if the sun only shines.

Roland Reed's personality in a play is like a piccolo in an orchestra. There isn't much of the piccolo, but you give it a chance and it will override the French horn and the cornet. I never heard anyone say that a file was succulent. But I have seen men and boys by the hundreds march miles to its penetrative pleading.

The Woman-Hater, in which Mr. Reed made his appearance here on Monday night, is a four-act farce comedy, subject to the standing wonder why anybody should attempt to stretch a farce into four acts when the natural limit is two.

But the merit of this farce is that it grows steadily more absurd in its predicaments, and ends in an insane asylum.

Mr. Lloyd, who wrote it, understood perfectly well that the most serious things in life are, if seen in a certain light, the most comical. Every boy knows that the impulse to laugh is greater at family prayers than any where else. And every wretch who takes the solemn and appalling step of matrimony knows in his heart that the whole world of his acquaintance is laughing at him, and the next day he is ready to laugh at his best friend who is similarly placed.

You never can rob the masculine animal of a sneaking conviction that there is something inherently absurd in his getting married. He blushes at the very altar when the proud bride is calm and triumphant. His voice trembles; he dare not look his old friends squarely in the eye. If he had had his way he would have sneaked off in the night, and had the whole thing done *sub rosa*.

Well, we musn't forget that marriage, which is only an incident in a man's life, is a finality in a woman's It was for this victory and consummation she lived and dreamed and planned and painted. Everything goes on much the same with the man after the ceremony. He doubles his exertions, he adds, discounts, endorses, just as he did before. He doesn't buy so many flowers, to be sure, and is less scrupulous about his baggy pants, but he dreams, hopes, schemes, admires, lies, and even flirts a little, as he always did.

With the woman all this comes to an end. Her market is made. The great and serious duty of her life is brought face to face with her, and she relaxes a little all the divine sophistry and delightful illusion that made her a sweet mystery and an ideal.

To one man she can no longer be a mystery I think this unnerves her a little Weeks of delicate recklessness come about, and you hear of the husband putting in a perplexed protest. "Now my dear, for Heaven's sake don't do that you know. Why can't you be as you were before you got married."

Then one may hear (if one is a mother in-law) the perplexity on the other side when the wife says: "But, John, I can't wear high-heeled slippers when I am getting the meals, and put my hair up *a la* pompadour on wash days. How absurd you men are. I do believe you'd have me dress like a sylphide when I'm washing the windows."

Then a deep, sharp conviction enters his soul that marriage is somehow a disillusion and has wash days in it.

The masculine animal always keeps a pedestal somewhere to put a woman on Sometimes he calls it an ivory throne.

His misery is that he can't find a woman who will stay there.

The angel insists on jumping off with his jasmine in her fist and breaking her divine neck.

Does it occur to you to ask me what this has to do with Roland Reed?

Simply this: that Roland Reed is convulsing the public by showing them what an incorrigible d—fool a married man is anyhow, and with what superb equanimity a woman looks at his idiotic antics without ever knowing what is the matter with him.

The comedy of marital misfortune is the most excruciatingly funny of all comedy. Forever stands the Benedick in drama as the dupe, the abject slave, the self-deceiver, the victim, the butt. In the drama of the Restoration the soul of farce was the husband, as the soul of insincerity was a wife In the French drama, to make the audience laugh the dramatist has but to say, Enter the Husband

The latest American dramatists, with the usual breadth of American humor, are not content to give their husband one wife. They give him three

In no country but ours would this have local color.

Mr. Lloyd builds his farce on the fact that his hero is engaged to three women

I believe Mr. Rosenfeld has built his impending comedy of A Possible Case on the fact that his hero has married three women.

And he appeals to the State laws to show that it is not an impossible case.

Mr. Roland Reed made the experiences of Samuel Bundy one of the absurdest snarls I ever laughed over.

The merit of his doing is that there is a continual suggestion in his work of a comedy ability that farce does not provide for. He is instinctively an artist, and in this respect is infinitely superior to Mr. Nat Goodwin, who belittles every thing he touches with a cheap burlesque.

In any other hands than Roland Reed's, the mad-scene in A Woman Hater would be objectionable. In his it never transcends legitimate comedy. It is the absurd attempt of a sane man to make his sanity apparent, and his utter failure—that convulse us. And the more he tries the insaner are his efforts.

It ought to be noticed that in this rather slight fabric Mr. Lloyd has adhered to the humor of character, a peculiarity that separates The Woman Hater from such pieces as A Bunch of Keys and The Parlor Match, which all were aggregates of ridiculous incidents. It leaves no taste in the mouth. Volatile and inoccuous as distilled and ærated water, it stimulates but does not tire.

Deacon Brodie on the other hand, is to my mind, a disagreeable affair of quite another, and perhaps a higher order, but noxious in its after effects.

These plays come back to us in dreams, and then we wonder where the dark impression was made.

I am not an admirer of Stevenson. You have discovered that before to-day. The first duty of every father of a play is, as it is of every father of a child, to be healthy. Stevenson may not be morbid, but he tries awfully hard to be

It's a great deal better for the average young man and young woman to go and see the wholesome romanticism of Frank Mayo at the Grand Opera House than to sit shuddering at Dr. Jekyll or Deacon Brodie.

I hate the smell of dead tuberoses as I hate the devil, and when I want to go slumming I stay away from the theatre.

By the way, that was a sweet breath of pure air that we got at the Lyceum theatre the other afternoon, when a bevy of girls took possession of the place and packed it with society to hear a girl orchestra.

Did you ever hear a girl orchestra—real girl?

Did you ever see a real girl play the double bass in a baby waist? Do you know a real girl when you see one—come now?

I've always had a pet notion of my own that man never made music—only discovered it. I can't get it into my head that that Columbus of symphony who sailed the German ocean of melody made his America. No, he found it. Music exists independently of man. Now and then he catches some of it, when he is delicate and sensitive enough.

So these Æolian strings at the Lyceum were played upon by the spirit of Mozart. I don't think they knew much about it. It just blew through them.

It had a clairvoyant effect.

It was Sydney Smith who first spoke about a man taking off his flesh and sitting on his bones. But if ever you want to see music take off both bones and flesh and sit in its nervous tissue—listen to a girl orchestra.

I han't had anything so pristine since I went to a matinee of Maxulm and heard the silver laughter of a thousand children.

Society's burning desire to get upon the stage never took better shape than this. We forgive the girls when, instead of playing, they are played upon.

Of course, everything is in a lull this week waiting the storm of La Tosca

By the way, a tip to managers who produce new plays on Saturday night, with the purpose of getting the reviews into the Sunday papers. In the present shape of Sunday editions it is risky. Nearly all the Sunday papers are now so bulky that they have to go to press with most of their pages before Saturday night, and only a limited amount of room is reserved for news.

Manager Sanger has made an event of the opening of his new theatre, otherwise I fear he would have done better to wait till Monday.

Mr. Mackaye continues his search for Dianes, and Miss Gibbs continues to impend. I hear of her at various intervals as just about to descend from the social clouds.

This idea of having relays of Diane's is one of Mr. Mackaye's inventions.

NYM CRINKLE.

ISABELLE URQUHART.

Mr. Harrigan's Plans.

For some time past rumors have been on the wing regarding the future of Harrigan's Park Theatre. Among other things hinted at was the possible retirement of the comedian from public gaze, and his settling down into private life. These rumors were set afloat through the announcement made by Manager Hanley on a recent salary-day, that there "would be no engagements made for next season." In order to find out the true condition of affairs, a MIRROR representative visited Mr. Harrigan at his home in Perry street. The actor listend attentively to a recital of the stories, and then said:

"My reasons for not making engagements up to the present time are simple enough. It is my custom to make them long before this for the succeeding season; but this year I did not do so, for up to the present I am not sure of a theatre Hyde and Behman have renewed their lease of the Park property. As you know, my agreement with them is on a percentage basis As yet we have not come together. Consequently, without a theatre, what need have I for actors? Time enough to engage them when I see my way clear. Another thing that has entered into my calculations is the fact that my new play, which I have just completed, is more of a drama than the others, and I may need a few more artists of a different kind in my company.

"You see I am realizing the fact that if the character sketches which I have made familiar to New York had been tucked on to dramas instead of farces they would have been called great and possibly remembered. As it is, they are forgotten. The public think nothing of a farce, and can see no merit in the writing that makes them scream over a man tumbling across a table or jumping over chairs, in spite of the fact that it is the most difficult writing to do. A plot, no matter how conventional, gives the audience something to think about, and when a character study enters into it they class it as a work of art, where in a farce the reverse is the case. Besides, you will find that the sketches of city life only appealed to a part of the audience. For instance, there are only a few among the vast theatre-going public who have seen and come in contact with the German Lochmuller of the east side; who have recognized the character of the tough, and the different dialect portrayals. A good dramatic story, with a slight heart interest, would no doubt give zest to my pieces, and embodying similar characters to those I have already given, I really believe a great drama can be written. At least this is the policy I have outlined for the future, and I'll try to induce the public to endorse it."

The Amusement Committee of the Cincinnati Centennial is in correspondence with such artists as Whitney, Liberati, Fursch-Madi, Levy, Walter Emerson and Jennie Dalton, the majority of whom will probably be secured. Louis Ballenberg has been engaged as musical director by the Centennial Commissioners.

At the Theatres.

FIFTH AVENUE THEATRE—DEACON BRODIE.

William Brodie	E. J. Henley
Walter Leslie	Charles W. Sutton
William Lawson	Edmund D Lyons
Moore	Edmund Grace
Ainslie	Edmund D. Lyons
Hunt	Henry Vernon
Old Brodie	Robert Bourchier
Mary Brodie	Mittens Willett
Jean Watt	Carrie Coote

Deacon Brodie, the gloomy but realistic melodrama, in five acts, by Robert Louis Stevenson and William E. Henley, drew a large audience to the Fifth Avenue Theatre on Monday. The piece was seen last Spring at Wallack's, when it was given at a special matinee, since which time it has toured the country, and now returns here for a brief season.

Viewed from a literary standpoint, there is much to commend in Deacon Brodie, and in respect to the text it is far superior to the ordinary run of melodramas of foreign extraction. The story is plausible, though sombre to a most depressing degree; nevertheless, it has plenty of interest, and, especially in the last three acts, commands the close attention of the audience. The action is quick and to the point, the characters vigorously outlined, and many of them unique pictures of men of the day in which the scene is laid.

Briefly, the story runs as follows: The scene is laid in Edinburgh, toward the close of the Eighteenth century. William Brodie, a young man of the better class of business people, by an old Scottish custom is called "Deacon." He is beloved by his family, and generally respected, but in an evil hour he falls into bad company, and, still unsuspected by his family contracts bad habits, misuses the trust funds of his sister, seduces a young country girl, and eventually becomes the secret associate and accomplice of a gang of villainous housebreakers and highwaymen. In the meanwhile, the hand of his sister Mary is sought by a worthy young man, but the Deacon fearing that the marriage will bring about a discovery of his perfidy, forbids the union, and being pressed for a reason confesses to his uncle the nature of his crime. The uncle, who is an officer of the Crown, threatens to expose him, but the Deacon having learned that his relative is secretly engaged in smuggling brandy, accuses him of his own wrong-doing, and thus succeeds in silencing the otherwise virtuous old man.

One of the lowest and most brutal ruffians in the gang to which the Deacon had become attached, is a man called Badger Moore. Fully appreciating the value of such an accomplice as Brodie, he resolves never to let go his grip, and by threats and bullying he forces Brodie to become little else than his abject slave. They plan to rob the house of the man who sought to marry the Deacon's sister. Brodie is delegated to the deed, but he is foiled, and through the appearance on the scene of his uncle and forlorn sweetheart, is unmasked. Held at bay Brodie confesses to all his misdeeds, promises to amend, and actuated by pity for the man, his would-be victim allows him to go. Shortly after, however, and almost on the same night, Brodie, forced by Badger Moore, attempts to rob the Excise offices. In this he is detected, through the instrumentality of an informer, a member of the gang, who has "peached." Baffled and desperate, Brodie stabs the informer and flees to his home in order to save his companions. He is followed by the constables who surround him. Seeing no hope but in death, Brodie seizes a sword, points it against his own breast, and rushing against an officer falls dead.

The character of Deacon Brodie is neither pleasant nor calculated to win the sympathy of an audience. Probably the authors did not intend that it should. Mr. Henley's portrayal of the role, however, is in the main effective, though at times he is somewhat too boisterous and at others lacks power and strength. Wild gesticulation is the chief fault in his acting. Edmund D. Lyons, who doubles the parts of William Lawson, the procurator-fiscal, and of Ainslie, the informer, is capital in both. Edmund Grace, as Badger Moore, scored a hit, and although the character is repulsive it is quite Dickens-like in its vivid naturalness. Mittens Willett, as Mary Brodie, is charming; and where the role calls for dramatic force she is fully equal to its requirements. The Jean Watt of Carrie Coote was not altogether satisfactory; her dialect was not over good, and a certain listlessness of manner tends to mar her performance. The rest of the characters are in capable hands.

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FOURTEENTH STREET THEATRE—THE WOMAN HATER.

Samuel Bundy	Roland Reed
Horace Mullbridge	Harry A. Smith
Dr. Lane	Ferdinand Hight
George Dobbins	A. C. Dekwyn
Tom Ripley	William C. Andrews
Olando Hawkins	Julian Reed
Mrs. Lucy Joy	Alice Hastings
Miss Alice Lane	Annie Lewis
Mrs Walton	Bessie Hunter

The eccentric comedy, The Woman Hater, written by D. D. Lloyd for the late John T. Raymond, was presented by Roland Reed on Monday night at the Fourteenth Street Theatre. The piece opens very tamely with some milk-and-water drawing-room chat, but as it progresses develops into a complicated and amusing series of dilemmas which serve to show Mr. Reed's powers as a comedian to the best advantage.

Samuel Bundy, supposed to be a woman-hater, is the trustee of his nephew, Tom Ripley, a medical student in love with Alice Lane, the daughter of Dr. Lane, proprietor of an insane asylum. Tom cannot marry without his uncle's consent. Bundy tells his nephew he can marry when his uncle does. Tom construes this to be a desperate case, but Alice sees light in it and determines that Bundy must be made to marry somebody at once. Bundy, so far from being a misogynist, has made several make-believe wedding tours alone, and has made a proposal in writing to a widow at Saratoga. His bachelorhood has come from want of courage to "pop." On this occasion he plunges and proposes to Lucy Joy (twice a widow), whom he loves. He then meets Mrs. Walton, also very much a widow, and who loves him. He tries to explain to her that he is engaged, but does it in such a fashion that she construes it into a proposal, and accepts him. This embarrassment is heightened by the receipt of a letter from the Saratoga widow accepting the postal offer. In a wretched fix, Bundy disguises himself, writes love letters daily to all three *fiancees* and has them posted in Newport by a correspondent. He is discovered to be still stopping at the fifth Avenue Hotel, when his friend, George Dobbins, helps him by persuading Mrs. Walton he is insane; she then retires from the engagement. He is next married to Lucy Joy, and his troubles begin in earnest. In the first place no place will suit his wife for a wedding tour except Saratoga, where he knows he will meet the third widow. While this question is pending he is arrested for contempt of court in not attending a jury summons, but by the pretence of deafness he tricks the sheriffs into believing the man they want is George Dobbins who is accordingly marched off. The trick comes home to roost with a vengeance, for Mrs. Walton, out of sisterly care for Horace Mullbridge, a victim of insomnia, arranges for her brother to be taken to Dr. Lane's asylum. Lane's assistants seize Samuel Bundy in mistake for Mullbridge and after a tremendous struggle get him to the doctor's. Arrived there a most ludicrous series of mistakes occur through his supposing everybody he sees there to be insane and everybody in return thinking him in the same state. The doctor's daughter tries to calm his excitement and although he believes her to be a patient she wins his regard. Tom comes to elope with Alice and meeting his uncle everything is explained. Tom's marriage is consented to and all ends well. A satire upon insane asylums underlies the plot.

The part of Samuel Bundy, as played by Mr Reed, is probably one of the most artistic effort of genuine comedy yet undertaken by him, as his impersonation in no way depends on horseplay, grotesque grimaces, or vulgar bids for popular applause, but solely upon subtle and delicate play of feature which indicates the manner the mind of the supposed character is affected by the ludicrous situations. This is art of no mean order, which is divided by a hairbreadth only from pathos, as was plainly observable at many points. The impersonation recalled the peculiar style of the celebrated Frederick Robson, who used to play in a laughable farce the business of weeping over a wilful daughter, and drying his eyes with a cabbage-leaf. This used to set the audience in a roar. One night, however, the fancy struck Robson to test the sympathies of the house by treating the cabbage-leaf business with pathos. He was rewarded by seeing everybody in tears in the midst of a roaring farce.

The cast has been selected with good judgment. The half-dazed victim of insomnia, Horace Mullbridge, was a careful study by Harry A. Smith. A. C. Delwyn acted spiritedly the part of George Dobbins, a retired produce merchant. Ferdinand Hight was fair as Dr. Lane, the insane specialist. Julian Reed was funny as the Deputy Sheriff. The women were especially clever. Alice Hastings as Mrs. Lucy Joy, and Bessie Hunter as Mrs Walton, made two admirable husband-hunting widows. Annie Lewis was a piquante and pretty young sweetheart. The piece was well mounted.

Mr. Reed will remain at the Fourteenth Street until March 12, when Maggie Mitchell begins a fortnight engagement in Maggie the Midget.

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A large and demonstrative audience at the Windsor, Monday night, welcomed the Dalys in Upside Down, by Thomas A Daly and J. J. McNally. The scenes and incidents of the piece have been fully described by THE MIRROR's out of-town writers. It is an elongated farce, innocent of plot, and possessing just enough cohesiveness to hold together. Yet it has a purpose, and this affords a company with acrobatic tendencies an opportunity to display any amount of athletic specialties and variety business mingled with topical songs. The Dalys, Thomas A. and Daniel, are a pair of quaint comedians of the Hanlon order, and, by the introduction of many drolleries of wit and speech, assisted by some original mechanical devices, they won the favor of the house. Lizzie Derious looked pretty in a juvenile part and sang and danced neatly. Marion Fiske made an erratic spinster with matrimonial inclinations. Grace Sherwood, as a giddy young girl, was clever; Aaron Woodhull, as a bachelor inventor, was amusing. During the second act the Lenton Brothers gave a creditable gymnastic exhibition to the delight of the members of the Manhattan Athletic Club who occupied the boxes. A novelty not on the bill was introduced in act three as Vina Buckley Daly, a miss of three and a half years of age, whose precociousness as a terpsichorean artist is really wonderful. She is not a regular member of the company, and is the daughter of Billy Buckley, the negro comedian, and Lizzie Daly, a sister of the Daly's. Rice's Evangeline next week.

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A rather mild performance of Skipped by the Light of the Moon was given at the Third Avenue Theatre on Monday night to a good sized audience. With the exception of the songs and dances by Charles J. Hagan, William Blaisdell, Jr., and Julie Smith, the piece moved along very tamely. Gus Frankel, W. H. Collings, Edward Clarence Rose and Effie Alton, H. C. Browning and Henry Clay comprise the company. The scenery was good. Next week J. J. Dowling will present Never Say Die at this house for the first time in New York.

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On Monday night Frank Mayo and his company presented The Royal Guard before a large audience at the Grand Opera House. Some alterations were noticeable in the play since it was last seen in New York, greater prominence to the part of D'Artagnan having been given. In the hands of Mr Mayo it is interpreted with the bright vivacity with which the character of the quick-witted, brave adventurer is endowed in Dumas' original work. As it now stands the interest of the play turns upon D'Artagnan's successful efforts to obtain some jewels given by Louis XIII. to Anne of Austria, and by her to the Duke of Buckingham, and upon the return of which the Queen's fate depends. Cardinal Richelieu is conspiring to ruin the Queen through her inability to give the bracelet to the King, but D'Artagnan in winning over the Cardinal's agent, Lady de Winter, to the Queen's cause, defeats the plan and saves the Queen's honor. Lady de Winter's conversion to Anne's interest takes place in the fifth act, in which Mr. Mayo, Alice Fischer as Lady de Winter, and Helen Rand as Anne of Austria, all rose to considerable dramatic power, and were enthusiastically recalled. The numerous company performed their parts well and spiritedly, the more noticeable being William Harcourt as Athos, David Hanchett as Porthos, Robert Neil doubling as Aramis and the Duke of Buckingham, Clarence Harvey as Louis XIII., D Rivers as Bonacieux, I. H. Taylor as Cardinal Richelieu, Neil Gray as Pouchet and Gladys Graves as Susette. Next week, Harbor Lights.

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Alone in London is the bill at Niblo's this week, where a good business is doing. The performance of this piece by Cora Tanner and the present company was recently described in these columns when they were fulfilling an engagement at a theatre further up-town.

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The Howard Athenæum Specialty company hold the stage this week at Tony Pastor's. The troupe contains some clever performers, among whom the Irwin Sisters, Hoey and Dailey and Carl Hertz, the magician, are conspicuous. The latter does an imitation of Herrmann's Le Cocon.

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Maxim's last nights at the Academy are now being emphasized as much as possible by the management. The pantomime has enjoyed a merry and prosperous run.

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The Wife is a play that seems to give about as much enjoyment to the square inch as anything now before the public. It has been played nearly five months at the Lyceum Theatre, and still the desire to see it is unabated.

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Pete isn't likely to peter out until Mr. Harrigan is ready to take it off, which will be at the close of the Park Theatre season. The production is very generally admitted to be the most notable in the entire Harrigan series.

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The cerulean atmosphere permeating Wallack's was not made more cheerful by the revival of London Assurance. It was supplanted last (Wednesday) evening by another resurrection, Old Heads and Young Hearts.

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A Tin Soldier amused a good-sized congregation of East-siders on Monday night at the People's. Its horse-play and punsical nonsense make it peculiarly agreeable to any theatre-goer who wishes to give his brains a two-hours-and-a-half rest.

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The 160th and last performance of The Henrietta was given at the Union Square Theatre on Monday, when the career of this famous place of amusement ended, under circumstances that are elsewhere described.

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Erminie's 700th representation was happily commemorated last night at the Casino, too late to permit of a detailed description in this week's MIRROR. It is sufficient to say that there was a crowd, a number of new witticisms and topical verses; Cadraux sported some new and gorgeous clothes, and the audience received some pretty souvenirs, in the form of scented and daintily tinted portfolios, containing the cast and an illuminated picture on satin of the gavotte in Act Two.

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The Corsair is approaching the close of its career at the Bijou. The market for pink-tinted legs, pointless puns, grey-bearded gags, and raw buffoonery has been fairly good this season, if we may judge by the prolonged exposure of these wares at this shop.

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Corinne appeared at Dockstader's on Monday night, and charmed a crowded house by her singing, dancing, and clever acting. Arcadia is cleverly done, and several members of the company find favor with Broadway audiences.

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Interest in Paul Kauvar has been stimulated considerably by Steele Mackaye's identification with the cast. Miss Turner plays Diane with incisive intelligence and a good deal of power. Had she not been preceded by Miss Robe her performance would attract widespread attention.

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Heart of Hearts is the leading trump at the Madison Square, where its potency, in all probability, will be felt until the close of the season. Dramatically considered the piece is feeble, but the comedy is spirited, spontaneous and refreshing, and on that feature it has won its way.

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On Saturday night Mr. Irving was seen at the Star in The Lyons Mail, wherein as Lesurques, the gentleman, and Dubosc, the robber, he demonstrates his versatility in character acting with remarkable effectiveness. The subtle changes of facial expression and manner whereby the complete transformation from one identity to the other are genuinely artistic. In no measure do they depend upon other accessories than those supplied by the actor's impersonating skill. In throwing off the gentle, refined and dignified qualities of Lesurques and assuming the rough, brutal, and degraded characteristics of the malevolent Dubosc Mr Irving calls in no artificial, extrinsic aids. The points of variance are not secured so much by make-up as by natural change of expression. Mr. Mead was an admirable Jerome Lesurques. Linda Dietz was dramatic and intense in the role of Jeanette. Miss Emery's Julie, Mr. Wenman's Choppard, and Mr. Alexander's Courril were satisfactory efforts. Olivia is being given this week, except on Saturday, when The Lyons Mail is to be repeated.

The Musical Mirror.

A pretty woodland glade of delicate greenery, with a graceful pavilion at the left, the whole shut in by a luminous, vaporous perspective distance, and, in tasteful contrast with the verdant shrubbery, a group of some thirty pretty girls in snowy garments and sky-blue scarfs, each bearing some form of stringed instrument, violin, viola, 'cello or contra bass—such was the charming picture offered by the Lyceum stage on last Thursday afternoon at the musico-dramatic entertainment given for the benefit of the Cancer Hospital and other charities, by Miss Hewitt with her girl orchestra, and Miss Marbury with her dramatic troupe. Then, in front, a house packed—clotted, we might say—with the thickest Devonshire cream of Manhattan swelldom, flowers, toilettes, smiles, applause, one grand carnival of mutual congratulation and mutual admiration, where—

Voices low with fashion, not with feeling, softly freighted
All the air about the windows with resounding laughter sweet,

It was a grand jubilee of clever, well-bred society people, in which everything worked smoothly, without hitch or disaster; every one was pleased, and "the whole affair," to talk in salon jargon, "was a brilliant and undoubted success."

So far the local and temporary Jenkins, and with his pleasant adulatory report, we might afford to rest content. But THE MIRROR is a cool and even, though polished surface, in which the angles of incidence and reflection are equal, and which rarely wreathes itself with flowers for any purely socio-fashionable event. The charming executants have chosen to emerge from the safe half light of the salon, where unmixed compliment is as much *de rigueur* as dress-coats and gloves, into the glare of the public stage, at so much a ticket. What is more, they have shown such hearty good will and perseverance, and so much of real artistic taste and ability, that they deserve to be treated with a more robust respect and frankness. Viewing them thus, not merely as a parcel of school-girls indulging in a fad, but as a band of thoughtful young women, with a high artistic purpose to subserve, they can hardly but be complimented by a word or two of such comment as would befit more professional endeavor. It is pleasant to state, at once, that they did, in the main, excellent work. In the management of the bow and the finger-board they seem—taken in the mass—to have acquired a really surprising facility in a difficult mechanical technicality which needs long, persistent, and arduous labor.

The leader, Reinhard Schmelz, has done his part manfully. He keeps his band well together; the *ensemble* is good; the attack, with some exceptions, prompt; the phrasing and expression neat and refined. In certain difficult passages, especially, where one or two instruments have to become prominent with slight support from the rest, it is no more than human that the fair artist should, as we are all prone to do in a solo scrape, a little lose her nerve. At such points the sustainment was sometimes a trifle wavering, the intonation faulty and the tone weak.

Indeed, in this one point, tonality, lies the inevitable defect of feminine performers. The violin is, *en fin de compte*, a man's instrument, where ear and taste must be helped out by a firm and muscular wrist. In the hands of women the horse-hair does not bite the strings and make them sing and vibrate, it is apt to merely tickle and scratch them with a resultant thinness of tone not unknown to the less vigorous of masculine players. It was natural, then, that the performance of the orchestra should show a certain lack of massive sonority which will presumably be amended by larger study and the gradual increase of their membership. It cannot be too earnestly urged upon the fair artists that they must learn not only to draw their *bows* daintily, but hold them firmly.

The quartette from the Rubinstein Club, with Mrs. Annie Louise Cary Raymond as contralto, sang several pretty airs from Osgood, Kienzl, and others with great taste and refinement.

Miss Marbury's Contrast, variously heralded by the advance programmes as "suggested by the French," "adapted from the French," etc., is simply Thiboust's Je Dine Chez ma Mère, which, in one tongue or other, has been well known to the professional and the amateur boards of Europe and America for over a quarter of a century. An English version the present chronicler distinctly remembers having witnessed some twenty-five years ago at an amateur performance in Boston in which that clever and "spunky" little woman, Kate Field, took a prominent part. One odd little mistake all successive translators incorporate with naïf fidelity. Diane's waiting-maid, in receiving her mistress' New Year's presents, lays enthusiastic stress on one as being "a whole *river* of diamonds!" But the French phrase "*une rivière*" is merely the conventional jeweler's term for a string or chain, so the young woman really means to say, "Here's a diamond necklace!" only this and nothing more. Strange, isn't it, what vitality inheres in a blunder!

The role of the brilliant Diane Regnier, who in the midst of her theatrical splendor finds no one willing to sacrifice family ties and dine with her on New Year's Day, was pleasantly acted by Elsie Anderson de Wolfe. She shows little spontaneity or real feeling for her fictitious personage, but she has been well drilled, and her performance in merely technical regards was excellent. Mrs. W. F. Morgan and E. F. Coward, the other amateurs, were acceptable, the one as the waiting-maid, the other in the ten lines assigned the Marquis d'Alambert. By permission of Manager Frohman, Herbert Kelcey and W. A. Faversham filled the roles of the Prince de Brion and the artist Verdier. Both did well, though Faversham in especial was rather handicapped by the almost sickly sentimentality of his text.

* * *

The sixth concert of the Symphony Society on Saturday last introduced a comparative novelty—or what has become so by long disuse—in the form of three vocal numbers, two of them choral.

The orchestral portion was interesting and well chosen. Berlioz's King Lear overture is fresh, ringing, and beautifully melodious and richly orchestrated. It does not greatly detract from the merit of the work, to our judgment, that there is very little Lear in it. We listen in vain for the thunder-storms and imprecations and general crash of misery and despair which might have been expected. The British King would seem to have been rather a breezy and cheerful old personage after all, and we confess that we like him better so.

The Meistersinger overture was taken a little hastily, and one or two of the *tutti* were unduly mixed and noisy. Beethoven's fine Seventh Symphony made a worthy close.

The vocal portion of the entertainment opened with Liszt's "Salutaris" chorus for female voices, executed by the Ladies' Chorus of the New York Oratorio Society, with good method and smoothness. The second number, also by Liszt, was the 137th Psalm, and introduced along with the chorus, the organ, the orchestra and a soloist in the person of Frl. Brandt. Both compositions were pleasing enough, but both offered fit commentary on Mendelssohn's criticism in one of his recently published letters to Moscheles. "The one thing which seems to be wanting in him is true talent for composition, real original ideas. * * * I miss those genuine original ideas, which, above all, I expect from a genius." The solo part was excellently sung by Frl. Brandt, not with smoothness and warmth of tone, which she has not, but with true artistic and dramatic feeling, which she has.

The air from Dr. L. Damrosch's Sulamith is one in which the dramatic element predominates over the melodic, and, it need not be insisted, was admirably sung by Frl. Brandt. It furnished the occasion for a popular and artistic ovation of which any singer might have been proud. It was the last appearance of Frl. Brandt for this season, and at the close of the aria, audience, orchestra and chorus broke out into a wild tumult of applause. The ladies of the oratorio had provided themselves, each with a small nosegay, or at least with a single rose, and these all came raining down on the singer, in coincidence with the shower of blossoms from the house, while the orchestra broke in with a "Tusch" or flourish, conceded only to noble performers on momentous occasions. When the artist, panting, blushing, almost weeping with emotion, had gathered her floral spoils, and again and again bowed her acknowledgments, the persistent enthusiasm forced her to come forward once more, and in a voice broken with feeling say two words of farewell for the year before she finally withdrew.

We have never concealed the fact that, to the merely superficial sense, Frl Brandt is not a very pleasing singer. Her method is a trifle hard, and her voice, as with so many of her nationality, is dry and cold. It lacks color,

warmth, and fine tonality. Listening to her as to an Italian singer, with little heed to the text and spirit of her role, we get little or no merely *acoustic* pleasure from her performance. It has been her fate, too, to fill peculiarly unprepossessing roles. The jealous wives and vengeful rivals, the Frickas and Ortruds, all the hard, fierce, hateful characters have fallen to her share, till one is led to wonder by what mysterious law of nature contraltos and mezzo-sopranos should be such disagreeable people. It is immensely to her credit that she so manfully—or womanfully—throws herself into the spirit of her roles, and allows no personal vanity, no feminine coquetry to interfere with the sternness of a delineation which a weaker artist might try to soften. She knows her business thoroughly, and in the splendid outburst of popular sympathy on Saturday it is pleasant to recognize the appreciation due to admirable personal character, thorough knowledge, and conscientious artistic effort.

* * *

Cowen's Symphony No. 5, with which Mr. Thomas opened his ninth concert on Tuesday evening, is a rather disappointing work. The first movement, the Sostenuto, along with a good deal of musical grammar, has some noble passages, and the allegretto is particularly choice and graceful. The adagio, however, is sonorous rather than really strong, and the final allegro noisy and commonplace. The whole composition, which, by the way, was played from manuscript, is the work of a scholarly musician rather than of a creative imagination.

Conrad Ansorge played the Schumann concerto in A minor, with masterly skill. He is one of those really brilliant and refined players who never do noisy show work and who suffer in consequence by performing in a tabernacle like Steinway's. He ought not to be allowed to touch a piano in any room of more than five hundred seating capacity. Bungert's symphonic poem (new) On the Wartburg, is supposed to render the feelings of an observer standing on the Wartburg and hearing the chant from a neighboring chapel of the fine old Reformation Hymn, Ein feste Burg. The hymn was clear and impressive enough, but the Wartburg was not so obvious.

Rheinberger's symphonic tone-picture, Wallenstein's Camp, is programme music of a different sort. The stirring life of a great host, with its military music, singing, gambling, drinking soldiery, the friar's sermon and all the kaleidescopic picture so well set forth in the prologue to Schiller's great poem, all furnishes suggestive material for tone-painting, and the composition is bright, merry, melodious and spirited in a high degree.

Mme. Therese Herbert Foerster sang an air from Weber's Oberon, and others from Franz and Rubinstein. She has a magnificent physique and a correspondingly strong soprano, with tremendous carrying power in the upper register. It is on these notes, however, that she makes all her effects, using them at stress. She has the defect of all imperfectly trained singers of having little command of her lower register, especially in passages of medium force, when her phrasing is apt to be faulty, her sustainment unsteady, and her tone not pure and sound. In using her brilliant upper notes, too, she sometimes sharps painfully. But she possesses some magnificent native material, which it is a pity not to develop to its best capacity.

Mr. Reed Indignant.

Roland Reed arrived in the city on Monday to fulfil his two weeks' engagement at the Fourteenth Street Theatre. He was much exercised over a little experience he had just had in Evansville, Ind. To a MIRROR reporter Mr. Reed said:

"I think it nothing but an act of justice that the theatrical profession in general should know a recent incident of my tour, that it may serve as a warning to them, and especially to their managers. If you will remember, John T. Raymond was announced to play in The Woman-Hater at Evansville at the time of his death. We were booked to appear in that city and play with Charles Grove, the manager of the Evansville Opera House, on last Friday night. We were making the run from Little Rock, Ark., to Evansville, and should have arrived in time to play, but for an accident to the engine of the train upon which we were traveling. I personally telegraphed Mr. Grove, explaining our delay, and asked him to try and hold the audience until our arrival. He made no effort to do so, as far as I could ascertain. When we arrived no one came to meet us at the station, or to explain matters. Mr. Groves was at the hotel, but sent us no message. However, we waited until twenty minutes of train time the following morning, when he served an attachment upon the company's baggage for the local expenses. In expostulating with him he excitedly remarked: 'Well, John T. Raymond bilked me in this play, and I don't intend that you shall.'

"I was so disgusted at his inhuman reply, that I paid his little bill, and told him in pointed language what I thought of him, but it was like pouring water upon a duck's back, for he pocketed the affront and walked off. You can just say for me that those in the profession who had any love for the genial Raymond shou'd remember this mercenary manager in their travels.

"Ah, yes—when do I close? On the 1st of July, at Duluth, Minn., immediately after which I shall give my company an airing on the lakes, and then meander toward San Francisco."

On Saturday Fraulein Lilli Lehman was quietly married to Paul Kalisch, at the German Presbyterian Church in Madison street. They will appear together at various concerts this Spring

The Giddy Gusher.

SHE INTERVIEWS MARY FISKE.

Off and on for a good many years I have been friends with Mary Fiske. We have fallen out times out of mind, but kissed and made it up. There has been a coolness between us; our relations have been strained lately; but I heard the woman was in trouble and went up to see her. She's gone into dramatic authorship.

Fiske loves dogs as well as I do, and before I reached the house I began to strike dogs—dogs of every known breed. Inside her apartments a sort of mineature bench show was on exhibition, I didn't see her at first, because she was holding a big red setter, who had got something in his foot and refused to be comforted, a ragged terrier, a ferocious bull, a fox terrier, and a Newfoundland pup, like a calf, calmly sat round her watching the surgical operation with interest. She came out from behind the big dog and made me welcome.

"I hear you're writing a play?" said I.

"'Have writ,' is the proper way to speak," said she. "It's been done something like a week."

"When did you begin it?"

"The other day."

"You can't have given it a great deal of serious thought, but I suppose it's of a farcial nature."

"There you make a mistake—it's an emotional, allegorical, diabolical, oratorical vehicle that I constructed to cart off the premises, a lot of nobility of character, sacrificial instincts and heroic qualities that got too much for me. I saw no good to any one in keeping the old stock on hand. I cleared it off, and used it up in my play.

"Now, Gusher, old girl, don't go to preaching, and say I should have given the matter more time and thought. When I hear of a weak and empty man going off to foreign parts or taking to the woods, and spending a year or two making a little play, why I'm not surprised. But it's different with me. I am not weak and I'm usually full. Anyway I turned on my emotional dramatic valve and let her go. You've heard of the fellow who made a speech by throwing up his arms, turning his tongue, and leaving the rest to God. It's very much the same way with me. I'm getting to be automatic and self-feeding. My play wasn't any more trouble to write than four of your weekly flyers in THE MIRROR.

"Is the play for a lady?"

"As if a woman could stagger under such a dose as the first uncorking of my spirits would be—not much. I selected a tiger of a man and gave him a creature as impetuous and untamed as himself to grapple with.

"I began to think of play-building from sordid motives, I'm afraid. There's no work under the sun so poorly rewarded as newspaper work. There's no possible incentive for an ambitious person to put brains into newspaper business. You throw the biggest and best stone you've got into the engulfing stream of journalism; there's a ring round it for the moment—four or five rings in fact, each fainter than the other—you can drag the bottom from start to finish, you won't recover your stone. It's dumped, and there's an end. I saw plays so poor that a poor-house ought to have swallowed 'em, sailing on prosperously, making money, and making money easy for author and actor, so I sailed in. Writing for the papers has got to be a queer business. I've been keeping a sort of literary lumber yard for years past. People in the manufacturing business sent up and ordered timber by the cord at lowest cash prices. They sawed it off into convenient lengths as kindling wood, and in every blamed newspaper I took up I found sections, splinters, or whole planks from my lumber yard. I haven't got the faculty of running kindling-wood machines, or whittling splint tooth picks. It's profitable—immensely so—but I can't do it. A Baptist minister in an Eastern city got all the timber he wanted for his sermons at my lumber yard for many years. He was good pay and no kicker. I furnished him a carefully planed hardwood sermon every week for I can't tell how long. He died this Fall, and I lost my salary and my pulpit. This turned my thoughts to the stage. I saw my brothers of the ink-slinging fraternity, animated by the same feeling, shying their castors into the dramatic ring—why shouldn't I? There were grievous mistakes made in me, but I've got pugnacity, endurance and a capacity for standing punishment equal to a man. I never know when I'm licked. I'm a boxer from Wayback, so the match is made and I put up my dukes, and may the best man win."

I fell back horrified. How can any one keep their temper with a woman who will write sermons and talk slang like that? I remember a day last Summer when I took up a sheet of her manuscript and read sentences intended for her Baptist pulpit fittted with a religious fervor that moved me to tears, while her voice, conducting a dog fight in the yard reached me with language that wouldn't be understood if I quoted it, unless THE MIRROR circulates round cock pits. I smothered a desire to reprove her and asked, "Is your play a dramatization of anything?"

"Good mercy, no! It's as original as anything original can be. No man or woman ever did anything that hadn't been done before. Three incidents in two novels I heartily admire suggested situations in my play. But the people I have built are my own. That which they do is of my direction, and I feel very pleased with the party. They belong to the human family. And oh, my Gusher! what a lot I've jammed into my four acts. You see the last four seasons I have sat out a multitude of plays as devoid of incident as an omelette is of feathers. I've got cross-eyed watching for something to happen. I determined I would err in the other direction. My audience—when I get one—won't go to sleep. Every natural incident of my own volition, events that have transpired, and as I say, three splendid incidents related in story, furnished me situations, and I broke a dictionary over their heads. I've got more language in it. I've got a big mechanical effect. In fact, I've put it together like the Queen's pudding in "Mother Goose", and in it put big lumps of fat as big as my two thumbs."

"Of course you know the central figure of this last catastrophe of mine is to be created by Joseph Haworth, the best emotional actor, according to my judgment, I ever met or ever expect to. He is governed by no stilted systems, or schools of acting, depending on the passion born of the moment to light the lines he utters. Magnetic and always natural, I have seen him lend the vitality of his person to plaster casts of the human form, and break up the stony stillness of an image with his earnest face and real emotion.

"He's got no such contract with my hero. The character is built to fit him like his pelt. I'm not a bit afraid of my star part, it's in the hands of a man who can endow it with life. Why, if yonder muslin-rose, whose heart is a lock of painted cotton, and whose stem is a bit of colored wire, should burst into fragrance and scent the room, I would not consider it a miracle if Joe Haworth was holding it.

"Take Hoodman Blind. I saw Kyrle Bellew play Jack Yewlett, and a mushy little man he made of it, a table ornament such as a pastry-cook makes. I saw De Belleville play it. The moment he came on, and I heard the winding of the machinery, I intuitively looked round for the suit of clothes, as one does when they see a Waterbury watch. But there was a Jack Yewlett—a violent, passionate, deeply injured man, whose audiences felt the beat of his broken heart across the footlights. That was Joseph Haworth.

"In that same play I saw a powerful bit of acting done by a sweet-faced woman who was equally successful as the unfortunate Nance and the gentle heroine. The most forcible and intelligent young actress we have on the stage to-day. That's Sidney Armstrong. That lady will create the heroine of my play. A heroine that will please you, my Gusher, for she's an unusual young woman. Take it all round I feel encouraged at the outlook. Of course, you want to know what opinions I have had outside my own judgment seat on this effort of mine.

"Well, Robert Ingersoll and his intellectual family, reinforced by the hard-headed Dr. Robertson, heard it read. They gave it unstinted endorsement. J. M. Hill said when I asked him on the last act if it wasn't rather better than the usual clearing-up. 'That they were four' there, I can't repeat the nice things; but the one that bears weight with you is that he said: 'I'll see you through this play and put it on the road. If I had an empty stage in New York it would be produced in two weeks.'

"Rosenquest has heard it, and his quiet remark after many words that increased the stature of the author was: 'Now, let's see about the time, and how soon we can put it on the Fourteenth Street Theatre stage.'

"Yes, my dear Gusher, I think I have written a human-hearted play, and if it takes me off the treadmill to which I've been harnessed these long years, I'm very, very happy. I've got more plays of various sorts inside me struggling, like N. P. Willis' prayer, thickly up for utterance. The late Mr. Fiske, after sleeping quietly by my side (in theatres), would wake up to hear me illuminating the aisle with opinions and criticisms, and proceed to give me rodents for giving away sentences that would fill up a column. He never seemed to understand that a little Jersey isn't the only animal that can be milked at sundown and give a good pailful next day."

When I suggested she ought to expect the newspaper boys to rally round her, and it would be well to notify 'em, severally and collectively, I roused her.

"Great Scott! do you think I'd do the sneak-act like that?" said she. "If any of my party wrote a bad play I'd be the first to sit on it with a sickening thud. The paper men are friendly to me, I think. I know they will wish me well. I'll be glad to hear them express themselves as hoping I pan out creditably; but I want my work to go under the hammer and onto the anvil just as a man's does. I never called attention to my petticoat in order to avoid a collision with criticism."

And so I came away, leaving her with the awful bow-legged bull-dog pressing his battle-scarred mug under her arm, and the red setter's handsome head laid along her lap. Poor, dear woman! I trust her play will catch on, and that I shall never have to say anything unkinder of her than I would of

THE GIDDY GUSHER.

Professional Doings.

—Florence Merril is playing Mrs. Farr in Our Jennie, with Jennie Yeamans.

—Lilford Arthur is now the acting manager of the Royal Olympic Theatre, London, for Agnes Hewitt.

—Mary Bird is to star in a repertoire, supported by D. E. Whipple.

—Sam Weston states that he has not closed his season, as reported.

—Since the admission to see Munkacsy's "Christ on Calvary" at the Twenty-third Street Tabernacle was reduced to twenty-five cents, the attendance has increased three-fold.

—Dan Packard has been at his home in Lexington, Mass., since the closing of Myra Goodwin's company. He is thinking of taking out a small operatic company of his own and playing this Summer at Eastern watering-places.

—Floy Crowell has secured from Howard P. Taylor the right to produce his new comedy-drama of Infatuation for the rest of the season. The play is now in rehearsal, and will be presented early next month in Chicago and elsewhere.

—Delancey Barclay, stage director, and Helen Jones (Mrs. Barclay) have retired from Andrews' Michael Strogoff company.

—R. A. Roberts, who plays the dual part of the O'Neals, father and son, in Boucicault's new play of Cuishla-Ma-Chree, is favorably spoken of by the Boston press, especially for his graceful rendering of the song, "Cuishla-Ma-Chree."

—Little Puck had four authors and one "constructor"—Mr. Daniels. It seems now that each of the authors is desirous of enhancing the fame of the others by relinquishing his share in its paternity. A compromise is on the tapis to allow Mr. Daniels to father the whole business.

—Caprice, which has been played the last four seasons by Minnie Maddern, will not be produced in London by Grace Hawthorne, the owners having refused her terms.

—R. E. Graham talks of going on a starring tour next season.

—Edward Wodiska joined Louise Pomeroy's company last week in Lewisburg, Pa., as leading man, succeeding Leslie Gossin.

—Marie Prescott's season thus far, according to the statement of Manager John Whiteley, who writes THE MIRROR from Sherman, Texas, has been quite a prosperous one, commencing on August 8 last, and not ending until July next. R. D. McLean, Miss Prescott's leading support, has won many encomiums from press and public, while the genius of the star is quite universally recognized. Miss Prescott opens her season in August at Lexington, Ky., her birthplace and home. Her tour will embrace nearly every State in the Union.

—The management of the new Perkins Opera House at Springfield, Mo., expect to open that new and handsome theatre the first week in April. P. B. Perkins is the proprietor and manager. He has appointed Horace Dumars business manager and P. E. Brooks treasurer. The seating capacity of the house is 1,400; size of stage, 67 by 42 feet.

—Mrs. W. T. Powell, of the Richmond Theatre, made a return date with the Campanini Concert company for Monday night because the first appearance of the party there last week was the occasion of a great crowd and unlimited enthusiasm.

—It is reported that Nina Van Zandt, the widow of the hanged Anarchist, Spies, is to go out next season in an Anarchist drama, posing as author, star and manager combined.

—Last Thursday, in Fall River, Mass., a supper was given to W. J. Scanlan, after the performance of The Irish Minstrel, by the members of a dramatic club bearing his name. There were toasts and speeches in plenty.

—James M. Dowling died suddenly at the Colburn House, Detroit, Mich., on Thursday last, of congestion of the brain. He was the advance agent of his brother, Joseph J. Dowling.

—Robert Downing is reported to be having a very profitable tour in New England. At Fall River, Lowell and Lawrence he was petitioned to return. He does not appear in Boston until after Lent.

—James Fort has been engaged as advance business representative of Florence Hamilton in Scott Marble's comedy, My Husband.

—Gertrude Fort, recently with the Agnes Herndon company, is seriously ill at the Ogden House, Chicago.

—Some good time is open at the Gillis and Coates Opera Houses, Kansas City—weeks of March 5 and 19, April 9 and 23, May 7 and 14.

—Harry Lacy, of The Still Alarm company, has threatened D. T. Keller, of the Denver Museum, with a damage suit for producing The Planter's Wife, a copyrighted play for which Mr. Lacy says he paid $6,000.

—The Hinckley Trust Estate, owners of the California Theatre, San Francisco, sold that house on Thursday last to Kate McDonough, sister of the late William S. O'Brien, of the Nevada Bank Syndicate. The price paid was $127,000. The sale does not affect Al. Hayman's lease.

—In Washington on last Saturday night the National Opera company, after a futile and turbulent struggle, practically gave up the ghost. The ghost had some time before given up the National Opera company. Principals and chorus are owed various sums, and the total indebtedness foots up a large sum. Manager Locke says that the losses of the season reached $100,000. He claims that the liabilities are not more than $25 000, and that these will be liquidated as soon as possible.

—Criticism is about equally divided regarding the merits of Benjamin Godard's opera Jocelyn, produced in Brussels last Saturday night. The cable says that the reception by the public was favorable.

—Charles Mortimer has been dangerously ill at his home in Troy, but is now able to get about again. Recently he was presented by prominent Trojans with a handsome opal, set in diamonds.

—J. D. Levy announces that he will shortly produce the new comedy, Puts and Calls, by John E. McCann, at a New York theatre. Mr. McCann is a gifted versifier and a clever writer generally. His play will be awaited with interest by his many friends.

—In Utica the other night Barton Johns, director of the Bennett-Moulton Opera company, was presented with a gold-mounted umbrella by his orchestra in commemoration of his twenty-fifth birthday.

—C. R. Gardiner states that he has engaged for the George H. Adams He, She, Him and Her company, a female step-dancer, who has recently made a sensation on the other side of the ocean. He intends to issue a challenge pitting this "find" against any male or female dancer in the world. Tony Smith, the variety agent, has the matter in charge.

—Florence Hamilton's time in Scott Marble's comedy-drama, My Husband, is being booked by Colonel D. A. Keys, Gault House, Chicago.

—George H. Lennox, business agent for Marie Prescott, is at liberty for next season. His address is care of Pitkin and Vaughn, 102 Washington street, Chicago.

—An odd motive for closing the doors of a theatre actuated an Oil City manager last week. According to a correspondent the Starr Opera company was performing there, and during Thursday evening, in Olivette one of the women principals kicked her slipper off and into the audience, accompanying the action with some indelicate "gag." This so exasperated the local manager that he canceled the rest of the engagement, and when the company presented itself on Friday evening the doors were locked and barred, and remained so the rest of the week. The manager of the company threatens to bring suit for damages.

—John Morrissey, of Chicago, is negotiating for a lease of the Casino Theatre in Cincinnati, and if successful he will conduct the house as a first-class variety theatre.

—A large stock of wardrobe and operatic costumes is offered for sale by Manager Harris, of the Academy of Music, Baltimore.

—T. J. Herndon, who will be remembered for his capital work as the old farmer, Jethro Baxter, in Caprice, is meditating a starring season in a new play, with a similar character.

—Newspaper men are not exempt from the fascinations of theatrical management. In addition to those already serving their apprenticeship, two Kansas City journalists are about to throw down the quill and enter the field in that city.

—The St. Paul, Minn., theatre has been secured by Jacob Litt, of Minneapolis, and J. M. Wood, an architect, on a ten-year lease.

—The Nan's Acre Lot company disbanded in Louisville last week on acccount of bad business. All bills, however, were paid, and the company returned East.

—The members of the Still Alarm company, while in Denver last week, took their horses to an engine house and tried them in making hitches to a reel. After several attempts a time test was made with a stop-watch, and the hitch was made in two seconds from the tap of the gong. The time required to make the hitch on the stage is usually about ten seconds. The chief engineer of the Denver Fire Department has ordered a set of harness, which he will present to Harry Lacy, and a duplicate of which he will substitute for that now used on the stage.

—Julia Marlowe's recent engagements in Cincinnati and Chicago drew forth a number of unequivocal critical endorsements. In the former city the *Commercial-Gazette* said of her as Parthenia that "she infused new life into the old lines and touched a responsive chord in the hearts of the most blase of her audience." The *Enquirer* said that the audience fell in love with her from the start; she made a pronounced and lasting impression, and a brilliant future was predicted for her. The *Times-Star* in commending her Julia said that Miss Marlowe "is winning her way by the mood of merit to the hearts of all who hear her." The Chicago *Inter-Ocean*, speaking of her acting as Juliet, asserted that "a more natural, artless, unaffected, and we may say, unelocutionary Juliet, this generation of theatregoers has never seen."

—The tour of the Emma Bell company was brought to a close at Webster, Mass., the other day, after being out three weeks. With the exception of one or two of the company, who refused to leave Boston without a week's salary in advance, not a cent was paid. The opening of the second week saw the flight of the manager, accompanied by the advance agent and treasurer. The company finding themselves thus left, resolved to stick by each other and endeavor to pull themselves out of their dilemma; but the Webster week proved a crusher. Unusual activity on the part of certain hotel proprietors, printers and others, necessitated a discreet and hurried removal of the theatre baggage into Connecticut, where it remained for several days prior to its removal to Boston for distribution among its respective owners.

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PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Princess. Business was fairly good. Passion's Slave follows.

Court Street Theatre (H. R. Jacobs, manager): Nobody's Claim, in which Sadie Hasson is seen, drew the regulation crowded houses week of 20. The Two Johns are this week's attraction.

At the Adelphi, business was very good for the Mignani-Siegrist Specialty co. Siegrist Brothers, acrobats, and the musical novelties of the Mignani Family were worthy of notice. Davene's Allied comb. opened 27.

TROY.

Rand's Opera House (E. Smith Strait, manager): Lovenberg's Phantasies failed to draw the first three evenings of last week, but Modjeska opened Feb. 23 in Twelfth Night to a crowded assemblage, which repeatedly called her to the footlights. Her delightful Viola received an excellent seconding from Charles Vandenhoff, W. F. Owen and Mary Shaw, while the entire co. rendered good support. J. K. Emmet commences an engagement of four performances 1. Next, the Casino Erminie will be heard.

Griswold Opera House (Jacobs and Proctor, managers): The Cattle King as presented by J. H. Wallick to good business past week. Tony Denier's Pantomime is on this week; Taken from Life follows.

Items: Beatrice Cameron, of this city, goes to London with Richard Mansfield.—Charles Mortimer sang Gounod's Sanctus at the St. Joseph Church last Sunday morning.—Jim the Penman and On the Rio Grande are opposition Easter attractions.—S. M. Hickey and family proceed to Philadelphia this week and will sojourn at Cape May this Summer.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Two Johns Feb. 22; good business; support weak; presentation fairly satisfactory. Lovenberg's Phantasies 29-March 1.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Sullivan's Blackthorn co. Feb. 22-3, to fair business. Winnett's Great Wrong co. 5; Emmet 8; Gorman's Minstrels 13; Erminie 20 and Silver King 22.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): John Mackay in Pop Feb. 20, to fair business. T. H. Winnett's co. in Passion's Slave 24-5 and matinee Saturday afternoon; fair business. Willard's co. in Meg the Outcast 29. Thomas W. Keene in Julius Cæsar 1.

AUBURN.

Academy of Music (E. J. Matson, manager): Mora with a good co. opened a week's engagement Feb. 20-5; large houses prevailed.

CATSKILL.

Nelida Theatre (Kortz and Lampman, managers): Wills, Henshaw and Ten Broeck in Two Old Cronies played to a good-sized audience Feb. 24. The co. throughout is first-class and gave the best of satisfaction. They will play a return date in April. Gus Williams 7.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Sisson and Cawthorne's Little Nugget co. Feb. 20-2, to fair business. Kiralfy's Lagardere drew big houses 23-5. This week, Bennett and Moulton's B co. in a round of operas.

Grand Opera House (Jacobs and Proctor, managers): Taken from Life to large business last week. Silver King present week; On the Rio Grande next.

Items: B. H. Demarest, late manager of the Standard Museum, skipped with the receipts night of 19, leaving actors and attaches in arrears for salaries. W. H. Boyst, the press agent, undertook the management last week, when something with the title Satan's Shadow tacked to it was produced, but was very lightly attended and nothing is announced this week.—George A. Baker, manager of the Bennett and Moulton co., here this week, has advertised the opera to be produced each night, and I noticed that Robert Macaire; or, The Two Thieves, was announced for Wednesday evening. Of course, most theatre-goers know this is nothing more nor less than Erminie.

UTICA.

Opera House (Jacobs and Proctor, managers): Baker's Bennett and Moulton's Opera co. 20-5 in repertoire, to a good week's business. I do not think the co. quite as good as the one here last season. Modjeska 5; Emmet 8 and A Great Wrong Righted 8-10.

NEWBURG.

Opera House (Colonel Dickey, manager): Henshaw, Ten Broeck and Wills, in Two Old Cronies, Feb. 21, to moderate business.

ONEIDA.

Oneida Opera House (H. C. Eastman, manager): We have had a very successful season thus far. Two Johns Feb. 25, to good business. Maggie Mitchell 9. Nearly every seat is taken.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): The Two Johns played a retu n date Feb. 20, to a large audience. The Two Old Cronies came 22, to good business, making so good an impression that a return date was arranged. Clara Louise Kellogg, who was billed for 27, with over $800 advance sale failed to appear on account of sickness.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): Barlow Brothers' Minstrels Feb. 24, to a large and well-pleased audience.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Joseph J. Sullivan in The Blackthorn to a fair business Feb. 20. Barlow Brothers and Frost's Minstrels 22, to a good and satisfied house. Professor Morris' Equine and Canine Paradox were here 24, to a light business and they justly merited it. Parsloe and Vincent's Grass Widow co. played to a good house 25, and gave excellent satisfaction.

ELMIRA.

Opera House (W. E. Bardwell, manager): Robert B. Mantell in Monbars to small business Feb. 20, receiving recalls after each act. He is a finished actor with excellent support. Charles T. Parsloe's A Grass Widow 3; Louis James and Marie Wainwright 6.

Madison Avenue Theatre (Wagner and Reis, managers): Ethel Tucker Feb. 23-5, producing Queena, Lynwood and Ticket-of-Leave Man, to fair patronage. Ethel Tucker 27, week; J. Z. Little's World co. 5

Items: W. H. Halloway, advance of World, was here 23-4.—Frank Mayo and party were in the city 24, en route to Williamsport, Pa.

CORTLAND.

Opera House (Warner Rood, manager): Joseph Sullivan in The Black Thorn to big business 21. A mirth provoking actor he proved. Support good.

NORTH CAROLINA.

DURHAM.

Stokes' Hall (J. T. Mallorey, manager): Levy's Musical Stars on 21 to $360 house. McIntyre and Heath Feb. 29.

HENDERSON.

Burnell Hall (Samuel Barnell, manager): The Black Diamond Quartette of Raleigh appeared here Feb. 15, entertaining good audiences with some excellent singing. A number of solos were loudly applauded. The theatre-going people of our little town were the recipients of a rare treat 22, a good house greeting the great Levy comb. The entire co. are artists of considerable merit, and it is hard to say which captivated the audience most, Levy with the cornet or Ollie Forbett with the violin.

FAYETTEVILLE.

Opera House: The Levy comb. played here to a good house 20. The audience was quite enthusiastic.

OHIO.

COLUMBUS.

At the Metropolitan Arthur Rehan's delightful co. in Love in Harness and Nancy and Co., Feb. 20-2, met the same fate as Rosina Vokes and The Highest Bidder; Business was simply disgusting. Kellar filled out the week, 23-5, but his wonderful performances failed to attract the public. The Ladies' Chorus will give their second concert 1.

Jennie Yeamans, supported by a clever co., made quite a hit at the Grand last week, and business was good. Monroe and Rice in Aunt Bridget opened to the usual jam Sunday. Davy Crockett next week.

Items: The variety theatres are doing well.—Harry W. Sewall, manager of the Zitka co., Sundayed here.—The Madrigal Boys and Manager Monroe are on the "outs," and Aunt Bridget does without them.—Miss Stowe had Jennie Yeamans' personal effects attached Saturday for an old claim of $80. The money was paid.—The Welsh Prize Singers gave a delightful concert to an immense house, 13.—The Shakespearean Club will give a performance at the Metropolitan, 17.—The circus boys have commenced to hustle, and Sells' Brothers and Miller and Freeman's promise to take out bigger shows than ever.

DAYTON.

The Grand (Reist and Dickson, managers): Kellar drew fair-sized audiences 19-20 and gave the best of satisfaction. Gorman's Spectacular Minstrels 23 to a well-sized audience. Entertainment first-class. Arthur Rehan's co. in Love in Harness and Nancy and Co. 25 to medium patronage. The co. is one of the best.

Memorial Hall—Soldiers' Home (Samuel Henderson, manager): An audience that occupied every seat and inch of standing room filled the windows, covered the heaters and jammed the stairway witnessed Gorman's Spectacular Minstrels and recalled every "turn" a half dozen times and more.

Cues: Governor Add Ryman, the Napoleon of stump enunciators, has joined Gorman's Minstrels.—James V. Cook, advance of Jennie Yeamans, was the guest of Manager Larry H. Reist last week.—Wood Patton, of this city, has rejoined the MacCollin Opera co. as treasurer.—A coterie of prominent citizens entertained the Gormans and co. during their stay in this city.

BELLAIRE.

Elysian Theatre (T. C. Cochran, manager): Kendall Novelty co. 24-25 played to two large houses. Herne's Hearts of Oak March 2; Mixed Pickles 8; Ranch 10 10; Natural Gas 26.

LEETONIA.

Forney Opera House (Forney and Scobey, managers): Zeregas' Royal Spanish Troubadours gave novel and pleasing entertainment 16 to fair and well-pleased audience. Mr. Hall as crayon artist deserves mention. Harry Lindley co. on 25, return date, to good house. Benedict's Monte Christo March 1.

TOLEDO.

Wheeler Opera House (S. W. Brady, manager): The Light on the Point, a melodrama with a river of real water, drew but slim houses 22-25. Harry Brown, a well-known comedian, and Lizzie Fletcher, are entrusted with the principal parts and do them well.

People's: Mattie Vickers, supported by a good co., has packed the house during the week. Starr Opera co. open 27 to big house.

EAST LIVERPOOL.

Brunts' Opera House (Thompson and Way, lessees and managers): Benedict's Monte Cristo co. played to fair house Feb. 27. Grenier's Bad Boy 6, Loder's Hilarity co. 9.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Munro and Rice's My Aunt Bridget co. 23, drew a good house and sent home a wonderfully pleased audience. George Munro's Aunt Bridget kept the people in convulsions of laughter. He had to respond to repeated encores. Sally Cohen proved a very clever and charming little soubrette. The remainder of the co. was very fine.

Souvenirs: The Urbana end of THE MIRROR was the happiest man in Urbana this week, owing to the reception of a satin programme-souvenir of the 100th performance of Mr. Harrigan's Pete at Harrigan's Park Theatre and a handsome photo of Manager M. W. Hanley. The articles were wonderfully appreciated by the recipient and tender many thanks to Manager Hanley.

AKRON.

Academy of Music (W. G. Robinson, manager): Passion's Slave, under the direction of T. H. Winnett, played to fair house 21-3. The colored quartette with the co. is especially good. Gorman's Minstrels 3.

Item: Manager Jacob Aberle offers for sale his rights and titles in the People's Theatre in this city. He contemplates taking a co. on the road next season if he can dispose of his interests here.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): Prof. J. E. Kennedy, mesmerist, has been occupying the Opera House during the past week with his mesmeric entertainment. Fair business.

UPPER SANDUSKY.

Opera House (John Lime, manager): Feb. 20 Burton Stanley and Gus Pixley as Mrs. Partington and Ike, to a good audience and general satisfaction. Return date 24, to only fair business, owing to inclement weather.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Kellar gave one of his wonderful entertainments to a well-pleased and fair-sized house Feb. 20. Charming Annie Pixley 22, in The Deacon's Daughter, to good business. W. C. Daly rendered the part of the deacon in excellent style. Arthur Rehan's co. presented Love in Harness 23, to poor business.

Item: Elks Associated Charities Benefits were given 28-9.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): Hicks and Sawyer's Minstrels to fair house Feb. 21. T. J. Farron in the new Soap Buble pleased a large audience 22. J. B. Polk in Mixed Pickles with an excellent co. played to a big house 24. Gorman's Minstrels 27, Minnie Maddern in Caprice 2.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Welsh Prize Singers Feb. 21, to fair business. Farron 23; good house. J. B. Polk in Mixed Pickles March 1; Mestayer's Tourists 3; Fred. Bryton 6.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Sallie Hinton had poor business Feb. 20-5. Miss Hinton is a very nice singer; co. fair. Mixed Pickles 2; Little Puck 13.

Items: D. D. G. E. Ruler George A. Clugston of Mansfield Lodge No. 56, instituted a lodge of Elks at Circleville 16, and one at Delaware 22. The coming month lodges will be instituted at Findlay, Upper Sandusky and Massillon. The Elks are booming in this State. Ohio will soon have more Elk lodges than any State in the Union.

LIMA.

Faurot Opera House (G. E. Rogers, manager): J. B. Polk and a good co. presented Mixed Pickles to a medium house Feb. 23. T. W. Keene in Richard III. 24, to big business. Mr. Keene is supported by a good co., and the star's illness has not detracted from his performance as Richard. Gorman's Minstrels played their second engagement this season, 25, to good business. Minnie Maddern 3.

HAMILTON.

Music Hall (Hartsfeldt and Morner, managers): Bennett-Moulton Opera co. to good house and gave satisfaction. Feb. 19. Jennie Yeamans in Our Jennie, 18.

Stevens' Fashion Theatre (Milt Stevens, manager): Fair business all week.

PIQUA.

Opera House (W. G. Conover, manager): Polk's Mixed Pickles 21, to small house; show good. Gorman's Minstrels 24, to very large house. Everyone well pleased. Hanlons' Le Voyage en Suisse March 1. Chip o' the Old Block 7; Ezra Kendall in A Pair of Kids 19.

NEWARK.

Opera House (J. M. Miller, manager): Peck's Bad Boy co. 21, to large house. Gave satisfaction. J. B. Polk in Mixed Pickles March 2.

CARROLLTON.

Opera House (Helfrich and Frederick, proprietors): Carrie Stanley co. 20-22, in Monte Cristo. Collier's Daughter and Vixen, to light houses. The Nano Long Dramatic co. (amateur) played Wrecked to a good-sized audience 24.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Charles A. Gardner as Karl the Peddler 22, to good house. Aiden Benedict's Monte Cristo 25, to a fair house. Fair co. White Slave 6.

Item: Bessie Riley, of this city, has signed with the Bostonians, and will join them in New York City.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee): J. W. Baird's Minstrels opens Feb. 20—week. I predict as large a business, if not larger, than they did last Fall while here, and the old favorites, Lew, Benedict, Charles Goodyear and others are still in the co.

Item: Manager Howe had a slight attack of pneumonia on the 14, but is again on the street.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Atkinson and Cooke's Stock co. played the week of Feb. 20-5, to good business. The repertoire, consisting of Monte Cristo, 49, Peep O'Day, etc., was given to the satisfaction of the audiences. This is a good co., but after seeing Maude Banks as the leading lady, our people were disposed to be somewhat critical as to the merits of her successor, Miss Ames. This co. is amply supplied with fine scenery, and gives a first-class entertainment. Barlow Brothers' Minstrels 1; In the Swim 5; Fred. Bryton 6; Lillie Clay's co. 15; Two Johns 17.

ALTOONA.

Mountain City Theatre (W. L. Plack, manager): Undoubtedly the finest theatre outside of the metropolitan cities is the one built and owned by Louis Plack, and now receiving its finishing touches preparatory to the opening, Wednesday, Feb. 29-3, by Emma Abbott. The demand for a first-class theatre here has long been apparent. The building is 150x132 feet. It is of solid brick, and on the ground floor there will be ten dressing-rooms elegantly furnished with marble mantles, hot and cold water, with bath-rooms connected. Mr. Pratt, manager of Emma Abbott, says these rooms are the finest in this country; the stage is large enough to accommodate any attraction. The scenery was painted by Moses and Louderback, of Chicago. The house inside is of Moorish style, and quite grand. The frescoeing and decoration were executed by Lawrence McIvor, of Minneapolis. The architectural work was done by the present manager, who, by the way, is an architect of considerable distinction.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Caspar the Yodler, with Charles Ellis in the title role, was the attraction 22, to good business. Oliver Doud Byron presented The Inside Track 24, to fair business. James O'Neill 1; National Opera co. 7; Modjeska 10.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Louis James and Marie Wainright in Gretchen Feb. 22; house crowded. Charles T. Ellis in Caspar 25; large house. P and W.'s Minstrels 6; Charles Parsloe 7; Robert Collier 14-15.

BEAVER FALLS.

Opera House (C. B. Foster, manager): C. A. Gardner, in his new Karl, succeeded in packing the house Feb. 21. Mr. Gardner is a great favorite here. His songs were repeatedly encored.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): Frederick Bryton 1, Louis James 14.

Items: What might have been a serious conflagration came near happening on the 19 at the Sixth Avenue Theatre. The Frederick Bryton paper, which had been left in a dressing-room, caught fire, and had not prompt action been taken the theatre would soon have been in ashes. Origin or fire unanown.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Starr Opera co. played week of Feb. 20-5, presenting comic operas to crowded houses, giving good satisfaction.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Oliver Byron in Inside Track Feb. 23, to paying business. Edmund Collier 1-3.

BUTLER.

Opera House (John S. Campbell, manager): The Starr Opera co. 17-18, in Erminie, Mascotte and Pinafore. Business good, Charles A. Gardner 25, to big business. Two Johns March 12.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): By long odds the finest and most enjoyable entertainment of the season was the play of Monbars, as presented by Robert B. Mantell and co. Feb. 22, which was witnessed by a large audience. A request for a return date, signed by all our most enlightened theatre-goers, was handed to the manager. One thousand three hundred people enjoyed a musical and minstrel entertainment by P. O. S. of A., in which W.H. Distin and Son concert and tuba soloists took part.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Hanlon's Le Voyage en Suisse played to a packed house Feb. 22, turning hundreds of people away. Temple Theatre Opera co. in In the Swim.

NEWCASTLE.

Park Opera House (C. M. Richardson, manager): Floy Crowell, Feb. 20-5, to a week of good business. Audiences well pleased. Louis Arnot 5-10.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Robert B. Mantell in Monbars delighted a large audience Feb. 23. He received several calls before the curtain during the performance. The supporting co. was an excellent one. The Atkinson-Cook open a week stand 5.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Louis Arnot week of Feb. 20 to packed houses. Miss Arnot made a good impression by her careful and conscientious acting. Union Scout 2-6, Two Johns 13, Lilly Clay 17.

Items: Edna Courtney was in our city last week on a visit to her husband, H. M. Taylor, of the Louise Arnot co.—Mirror always on sale at Eldridge and Young's book store.

KITTANNING.

Opera House (Brown and Reynolds, managers): Gorton's New Orleans Minstrels to a big business Feb. 20. Harry Baxter as a cornet soloist is a coming Levy. Muldoon's Picnic 1, Lime Kiln Club 5, week.

YORK.

Opera House (B. C. Pentz, manager): Charles T. Ellis in Casper the Yodler, 20, to packed house. Performance only fair. Hanlon's Voyage en Suisse 22; big house; audience generally disappointed. Lottie James and Marie Wainwright in Othello delighted good house Feb. 25. Performance voted first-class.

Item: B. C. Pentz, manager Opera House, was elected councilman of city, 21.

READING.

Grand Opera House (George M. Miller, manager): Charles T. Ellis in Casper the Yodler, Feb. 23-4, to crowded house. N. S. Wood 5-7.

Academy of Music (John D. Mishler, manager): Louis James and Marie Wainwright in Gretchen drew a large audience Feb. 21. Oliver Byron in The Inside Track, 22, to large house; James O'Neill 2-3, Frederick Bryton 9.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Frank Mayo Feb. 22, in Nordeck; fine performance. Balance co. good. John A. Mackay 21, giving poor satisfaction—a performance fit only for the gallery gods.

PITTSTON.

Music Hall (W. D. Evans, manager): Charles T. Ellis in Casper the Yodler, Feb. 27, drew fair house. Mr. Ellis has a good voice; and his songs were loudly applauded. Thatcher, Primrose and West 8.

ERIE.

Park Opera House (Wagner and Reis, managers): John A. Mackay, the brilliant and talented comedian, in Pop, to good business, Feb. 22. This is a short sketch, in two acts, very comical, yet with no opportunity for Mr. Mackay to display his talents. The Light on the Point 2-3.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Louis James, ably supported by Marie Wainwright and a good co., presented Othello to a good house Feb. 20. The star's rendition of the title role was very acceptable. Charles T. Ellis drew a fairly good house in Casper the Yodler, 21. He is a fine singer. The Hanlons in Le Voyage en Suisse drew one of the largest houses of the season 23. Robert Mantell in Monbars played to light business 24.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Frank Mayo in Nordeck to a large and well-pleased audience, Feb. 21, who showed their appreciation by deserved encores and curtain calls. Star splendid in the title role, while the co. is first-class throughout. Individual mention would be an injustice to the others, every one being fine actors and deserving of praise. This comb., is one of the finest that has been here this season. John A. Mackey as Pop, 25, to fair audience only. Mr. Mackey should try a better play than this one to display his abilities as a comedian.

WARREN.

Library Hall (Wagner and Reis, managers): John A. Mackey presented his musical comedy Pop to a fair house. Feb. 23, and gave satisfaction. The play amounts to but little. It, however, gives Mr. Mackey an opportunity to display his skill. The specialties were all good. Mackey's imitation of actors, Raymond especially, were perfect. Co. good, including pretty girls with excellent voices and splendid costumes.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): John A. Mackay and his Pop co. played to a good-sized but rather dissatisfied audience, Feb. 22. The performance is not first-class. Frank Mayo as Nordeck was greeted by an immense house, 23, and a better pleased audience has not left the theatre this season. Maggie Mitchell March 1.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Louis James and Marie Wainwright in Gretchen Feb. 23 to a large audience, giving a fine entertainment, Charles T. Parsloe, 24, in Grass Widow to fair business. The play was not pleasing.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Robert Mantell in Monbars, Feb. 21, to a large, refined and elated audience. It was pronounced one of the best plays and co. of the season; recalls after each act. Frank Mayo in The Royal Guard, 24, to a good-sized and enthusiastic audience. Mr. Mayo is a great favorite here, and received quite an ovation. Atkinson and Cooke's co, 27, week.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, proprietor): Held by the Enemy did one of the largest week's business of the season last week. This week, Dockstader's Minstrels first three, and Hoodman Blind the last three nights. Kate Claxton week of 5.

Grand Opera House (W. H. Low, proprietor): Modjeska 2-3; Reilly and Wood's comb. 5.

Westminster Musee: Smith, Waddle and Warren's Minstrels form the attraction for the present week.

Gaiety Museum: The Gaiety Opera co. will be heard in Iolanthe. Other attractions are Captain A. H. Bogardus and his son Henry.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): Emma Abbott week of Feb. 20 gave eight operas, presenting Trovatore, Carnival of Venice, Chimes of Normandy, Ruy Blas, Faust, Lucretia Borgia, Martha and Mikado. Support strong and houses large. Next, Jules Levy.

TENNESSEE.

NASHVILLE.

The Vendome (J. O. Milsom, manager): The Shadows of a Great City has held the boards all the week to fair business. It is beyond doubt the best presented melodrama I have ever seen in Nashville. The co. is exceptionally strong. Annie Ward Tiffany as Biddy Ronan and George K. Edeson as Jim Farran have delighted everybody who have seen them. Annie Pixley 27-9 and then comes Milton Nobles March 1-3.

The Masonic (E. V. Anglim, manager): Doors closed first three nights of the week. Edwin Mayo 23-5 presented very acceptably Davy Crockett to moderately good houses. In force and finish he suffers by comparison with his talented father. His co. is made up of clever people. Olga Verner as leading support made a favorable impression. Leonzo Brothers Feb. 27, one week. Wilson and Rankin's Minstrels will hold forth at the Grand March 2-4.

Items: Thomas Jefferson tells me he has had an unusually prosperous season in the South with The Shadows of a Great City. Tom has been putting in the week pleasantly with a jolly set of friends here.—Manager Milsom appreciates very highly the following letter received the other day from Messrs. Booth and Barrett. Eminating from the source it does, it will interest and gratify his friends generally:

"EXCURSION CAR 'DAVID GARRICK,'
DALLAS, Texas, Feb. 16, 1888.

J. O. Milsom, Nashville, Tenn.:

DEAR SIR:—It gives us great pleasure to certify to the elegance and completeness of your new theatre, the Vendome. The requirements in front and behind the curtain are adequate and our engagement in every respect was quite satisfactory. Yours truly,

EDWIN BOOTH,
LAWRENCE BARRETT."

—Dr. R. L. C. White is the proprietor of the new Opera House opened in Lebanon, Tenn., about ten days ago by Grau's Opera co. It is a very pretty little house and nicely arranged. Dr. White I know to be a most estimable gentleman and full of push and enterprise Managers might find it to their interest to correspond with him. Lebanon is a flourishing little town about thirty miles East of Nashville on the Tennessee and Pacific branch of the N. C. and St. L. R. R.—Mike Hayes, one of the cleverest and politest of fellows, takes the tickets at the Vendome door. He is popular with both the public and profession, and for the MIRROR's representative he always has a cordial greeting.—Robert A. Hiller is on the door at the Masonic. He is gentlemanly and polite, and to me ever clever. Bob, by the way, is the leading man in the Nashville Dramatic Club, and a right good amateur, too.—Rebecca Levy, Nashville's pretty little song-bird, is in Paris now, in charge of a good instructor.—May's Opera House has had a good week.—Monday night last the Vendome was crowded from pit to gallery to witness the opening performance of Shadows of a Great City. During the progress of the third act the alarm of fire was given by a darkey in the gallery, and in almost an instant everybody was on their feet and ready to rush for the doors. A few cool heads and the presence of mind of the actors on the stage succeeded, though at the critical moment, in quieting the audience, and what promised to be a frightful panic in the beginning, was averted. A box of matches, it seems, ignited in the box-office leading to the gallery, and set fire to the cash drawer. The fire, however, was soon discovered, and had been extinguished before the alarm was given. The darkey smelt the smoke from afar.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): Bartram and Burbridge in Daly's A Night Off opened Feb. 20 to a fair-sized audience, playing to an average business. Mrs. James Brown Potter made her debut before a Memphis audience 23 as Inez in Loyal Love. The elite of Memphis society were present. The house was well filled, with a good advance sale for the balance of the week. Annie Pixley 1-3.

Items: A reception was given by the Progressive German Club, composed of the leaders of Memphis society, at the Peabody Hotel on Friday afternoon from three to five o'clock, complimentary to Mrs. James Brown Potter, and was attended by over two hundred of our best society people. It was a grand succes.—George T. Fisher, in advance of Wilson and Rankin, and O. H. Butler, representing Annie Pixley, are in town.—Walker and Cummings' vaudeville are dishing up a first-class variety performance to good business. I am informed that this house will book only combinations next season at popular prices.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): E. F. Mayo's Davy Crockett co. appeared before a delighted audience Feb. 22, followed by the Boston Stars 23 under management of Ozias W. Pond. Nella Brown deserves special mention, her reading being considered the best ever heard here. Mr. and Mrs. George S. Knight in Over the Garden Wall 24 to fair business. Shadows of a Great City 27-8.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): George S. Knight in Rudolph to crowded house Feb. 23. Performance satisfactory. Annie Pixley 24 in Deacon's Daughter. Great improvement on last season. Standing room at a premium. Milton Nobles 25 in From Sire to Son to very good business in spite of the inclement weather. Shadows of a Great City Feb. 29-March 1. Lizzie Evans 5.

TEXAS.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Love and Duty, Patti Rosa's latest play, was presented by that clever little soubrette and a capable co. to excellent business 20 and matinee 21. To those who have witnessed her success in Zip and Bob the result was somewhat disappointing. The latter play closed the engagement 21. Jim the Penman drew a large house 22. Being Madison Square property, it shows the seal of superiority, and renders superfluous the comment that it constituted one of the rare treats of the season.

Items: Chas. Morlein, treasurer of the Patti Rosa co., is an ex-Galvestonian, and has experienced some of the vicissitudes of a show life, being well known here as musician, assistant manager, etc.—Imp, Patti Rosa's new comedy by Fred. Marsden, will receive its first airing in Dallas shortly. Zip and Bob will be dropped after March 1.—Manager Dunne having made previous arrangements for Patti Rosa prevents the acceptance of a tempting offer to fill desirable time at a prominent uptown New York theatre. Fred. Warde 27-9.

TYLER

Albertson's Opera House (C. Albertson, manager): Frederick Warde 22 in Gaston Cadol to largest house ever in Tyler—nearly $700. Co. good. Rain fell in torrents and boats had to be brought out, but there was not a vacant chair, despite the addition of $750 made in the afternoon. Marie Prescott 27, Murphy in Kerry Gow 29.

Item: While here Frederick Warde was entertained by the Tunneha Club.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): The Grand was crowded to its utmost capacity by a very select and fashionable audience 22, which turned out to witness the opening night of the Booth-Barrett engagement. Those two kings of the dramatic art, supported by their excellent co., gave us a representation of Othello such as the most of us had never seen before. Applause was hearty; but no higher compliment could be paid the artists than the close and eager attention which was given them during the whole performance. It showed more thon loud applause the appreciation of the audience. The Booth-Barrett engagement was closed 23 with Julius Cæsar.

Items: To show how eager people are to see these great actors, I would say that a great many came as far as 150 to 200 miles from the West, and the town is full of strangers from the small towns within a radius of eighty miles of San Antonio. Our advance sale here I think was the largest in the South for two nights. The sale the first day was $5,100, $4,700 of which was taken in between the hours of 9 A. M. and 1 P. M. Receipts for the engagement will be over $6,000, which is doing well for San Antonio.

MARSHALL.

Marshall Opera House (Johnson Brothers, managers): Frederick Warde Feb. 21 in The Gladiator to standing room only. Star and co. gave great satisfaction.

WACO.

(Opera House, J. P. Garland, manager): Nearly a thousand people witnessed Booth and Barrett in Julius Cæsar Feb. 20, and the number of the audience, it may be stated, was only limited by the capacity of the Opera House. The play was not one the audience would have chosen, and as a result there was a sentiment of quiet respect manifested, but no enthusiasm. Booth and Barrett got only one recall, while Marc Anthony (Mr. Buckley) was compelled twice to come before the curtain. The total receipts from the house were $2,445.

FORT WORTH.

Opera House (George H. Dashwood, manager): Edwin Booth and Lawrence Barrett in Hamlet at the matinee and Julius Cæsar at night, succeeded in drawing out $5,000 as patronage for the two performances. Feb. 18. Marie Prescott, ably supported by R. D. McLean, a young actor of ability, appeared 22-3, with matinee, to fair business only, an incessant rain diverting the attendance of many.

Item: It may be something of a surprise to a number of your readers to know that Edwin Booth appeared in nine performances last week, six night performances and a matinee at Houston, Dallas and Fort Worth.

PALESTINE.

Temple Opera House (Francis and Gunning, manager): Largest house of the season greeted Patti Rosa 15-16 in Love and Duty. Star and support good.

Cinders: Patti Rosa and co. are rehearsing Imp, which they expect to produce in Dallas for the first time. After its production, if a success, Zip and Bob are to be left out of Miss Rosa's repertoire.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Patti Rosa Feb. 16 17 to good business. Jim the Penman 24-5: only fair business; very bad weather.

SHERMAN.

Sherman Opera House (W. A. Kinnan, manager): Owing to the very bad weather the benefit tendered to the manager of the Opera House was very slimly attended Feb. 16. Those present enjoyed the play very much. It was Ingomar, rendered by the Marie Prescott co. R. D. McLean was a fine looking Ingomar, and rendered the part very nicely; co. fair. George Wilson to fair house 18; gave general satisfaction. Marie Prescott and R. D. McLean played a return date 20, when Pygmalion and Galatea and Taming the Shrew were presented. The plays were rendered in good taste and audience pleased. Miss Prescott and Mr. McLean made many friends and admirers here.

PARIS.

Babcock Opera House (John H. Walker, manager): The Marie Prescott troupe played Ingomar evening of 17, afternoon matinee Pygmalion and Galatea, and Merchant of Venice evening of 18; large audience at each entertainment. The performances were first-class. Jim the Penman 6, Mendelssohn Quintette Club 12, Patti Rosa 14, Fred. Warde 19.

HENDERSON.

Social Opera House (J. W. Meredith, manager): The Gilbert-Huntley Comedy co. closed a successful engagement Feb. 13-18, playing Queena, Lynwood, Rip Van Winkle, A Celebrated Case and Streets of New York.

VIRGINIA.

STAUNTON.

Opera House (W. L. Olivier, manager): Milton Nobles, with an excellent co., gave a very good rendition of From Sire to Son to good audience, Feb. 20. Mr. Nobles is a favorite here, and with his accomplished wife was called before the curtain repeatedly. His old play, Love and Law, was much better liked than From Sire to Son. Monbars 5.

RICHMOND.

Theatre (Mrs. W. T. Powell, manager): Milton and Dollie Nobles attracted a good house Feb. 21, presenting From Sire to Son. Campanini Concert co. had a packed house 22. Zitka, by H. C. Miner's co., 23-5, to fair houses. Salsbury's Troubadours in The Humming Bird 28-March 1.

Academy of Music (Thomas G. Leath, manager): The opera of The Grand Duchess was sung Feb. 20-1, by local talent to good houses. W. B. Bishop's Muggs' Landing 2-3.

Opera House (James Logan, manager): W.S. Sanford in Under the Lash closed a successful engagement 25.

Theatre Comique (W. W. Putnam, manager): Lizzie Ray's Female Minstrels continue to attract good houses.

Item: Mrs. W. T. Powell has associated with her Joseph K. Strasburger, formerly lessee of Mozart Academy of Music.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Milton Nobles in From Sire to Son, and Love and Law, met a hearty reception from his many friends who filled the house Feb. 20-1. Mr. Nobles' support is able, and the applause which was bestowed upon it was just testimony to the ability of the players. Campanini Concert co. to large business at advanced prices 24-5. Salsbury's Troubadours 2-3.

Items: In company with F. C. Rust, manager Salsbury's Troubadours, your correspondent visited the U. S. Receiving ship, *Franklin*, 24, and was warmly welcomed by its genial officers. These gentlemen are the most liberal patrons of the Academy, and have always a kindly welcome for members of the profession.—THE MIRROR can always be found on the library files of the Franklin.—Manager Sherwood, of the Academy, spent a few days in Richmond during the week perfecting arrangements with the owner of the Richmond Theatre for the appearance of attractions in both houses.—Mrs. Sherwood ably directed managerial matters during the absence of her husband.

ROANOKE.

Opera House (Tennyson and Simpson, managers): The Virginia Minstrels (a co. of blacks) Feb. 20 gave fair performance to fair house. George S. Knight, 22, looked over his Garden Wall to a packed house. R. B Mantell 5.

Item: A co. has been formed for the purpose of building a new opera house, to be ready by next season.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Annie Pixley in The Deacon's Daughter drew a large and fashionable audience Feb. 20; play and co. satisfactory. Karl the Peddler 23, Charles Gardner and a good average co. enabled a comfortably filled house to spend a very pleasant evening. White Slave 7-8, J. B. Polk 9-10, Walter S. Baldwin 12, week.

Grand Opera House (O. C. Genther, manager): Closed all week by Hollywood's canceling Mestayer's Tourist's opened 29-9 packing the house and giving a very good entertainment. Ada Gray 5-7, Harry Williams' Specialty co. 8-10.

WISCONSIN.

MILWAUKEE.

New Academy (Jacob Litt, proprietor): Around the World in Eighty Days to good business past week.

Grand Opera House (E. G. Rodolf, manager): The Arabian Nights have done a very profitable business the past week. Such people as Richard Golden, Marion Elmore, Lena Nerville and Lillie Alliston make a very strong cast.

Palace (O. F. Miller, manager): Pickpockets of Paris 19-20, to bad business, being compelled to close down 21 on account of no attendance.

People's (John T. Raynor, manager): A variety bill of considerable merit has drawn fair houses past week.

Items: Jay Simms joined The Arabian Nights here.—Richard Golden closes with The Arabian Nights 29.—By some accident I omitted mention of the Palace Theatre in last week's paper; purely an oversight.—Manager Litt was compelled to go to Chicago for his calcium lights during the Kiralfy engagement, owing to some misunderstanding with the local co.

Later: Manager Litt, of the Academy, has just returned from St. Paul, having succeeded in securing a ten-years' lease of the new St. Paul Opera House, which he is to complete and have ready for next season. Mr. Litt also expects to succeed in obtaining a lease of the Hennepin Avenue Theatre in Minneapolis. Should he be successful it will give him a great advantage in booking attractions for next season.

EAU CLAIRE.

Opera House (J. E. Cass, manager): Walters' Comedy co. played Feb. 20-1, to fair houses. The first night The Silver Spur was played, and the latter The Other Half, in both of which Nellie Walters was the principal attraction, with good support.

WAUSAU.

Grand Opera House (H. L. Wheeler, manager): The Wausau Dramatic Club, (home talent) presented Among the Breakers 18, to a large and well pleased audience, for the benefit of the Rector of Episcopal Church. A pleasant feature of the entertainment, was a picture in the first act showing Light-house and Storm Scene.

Items: Frank Burt, manager Silver Spur co., was in the city 18, and witnessed the performance of Around the Breakers.—The Felix Vincent co., (a 10c. and 20c.) show, is playing the Southern part of the state. They are pirating Fogg's Ferry and several other pieces. They applied to Manager Wheeler for datas, which he refused to give.

JANESVILLE.

Opera House (P. L. Myers, Jr., manager): Beacon Lights played 23 to a good house. Vernona Jarbeau in Starlight 24-5 to a packed house. Next, Benj Maginley.

Laffin's Opera House (C. E. Mosely, manager): The Rogers Dramatic co. week of 20 to big houses.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers). Beacon Lights 24 to fair house; Emma Hinckley and Harold Forsberg shared the honors with the star, Mr. Learock, Exceptionally fine co.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertico, managers): Carleton Opera co. in Dorothy and Merry War, matinee and evening, to very big business, giving splendid satisfaction. Hoyt's co., in A Hole in the Ground, played to large house and gave a poor performance.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Nothing at this house since my last, except one or two local amateur affairs. This has been a dead winter theatrically speaking, in this vicinity.

OTTAWA.

Grand Opera House (John Ferguson, manager): Eli Perkins lectured, Feb. 20, to small house. Prof. Reynolds, mesmerist, 23-25, fair business.

MONTREAL.

Academy of Music (Henry Thomas, manager): Hoodman Blind to only fair business Feb. 20-25, owing chiefly to inclement weather. Viola Allen in the dual role of Nance and Jess gave a very fine performance and received some well-deserved recalls. Fred de Belleville marred an otherwise good rendition by a tendency to intone his lines. Rest of cast fair; staging splendid; Kate Claxton 27 March 3.

Theatre Royal (Sparrow and Jacobs, managers): T. H. Winnett's Great Wrong co. Feb. 20 to good business. The play, which is full of sensational incidents, was greeted with marks of approval. J. B. Studley as the hero was rather inclined to be stagy, but got in some good bits of acting. R. P. Crolius as the typical Jew, Moses Shadrack, was in great favor with the gods. Minnie Kisselle as Milly Graham deserves mention. Cattle King 27-3; Tony Denier 5-10.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Much money passed into the box office of this house during the past week. The attraction was Duff Opera co. in Dorothy with Lillian Russell as its "magnet" and ably supported by such prominent people as Rose Leighton, Agnes Stone, Harry Paulton and Eugene Oudin. The comedy element is entrusted to Harry Paulton, who is quite funny. Agnes Stone was enthusiastically welcomed. Dorothy is a decided success. The receipts for the week netted nearly eight thousand dollars. At the matinee Saturday 25 people were wedged in. John A. Mackay, in Pop, and Rosina Vokes divide the current week.

Toronto Opera House (Shaw and Jacobs, managers): Never Say Die by Joseph Dowling, together with their "real thirty thousand gallon daily water tank" played to big business. The specialties introduced during the

course of the play are very good. Winnett's Great Wrong co. this week.

Items: Toronto Lodge No. 11, Theatrical Mechanics' Association, held its first annual supper on 22, when about eighty members and guests participated. E. S. Goodwin, manager of the Dowling co., officiated as toastmaster.—Held by the Enemy is underlined at the Grand.—Manager Sheppard has contracted with Mme. Albani for four concerts next season; also, with the Emma Abbott Opera co. Thirty-two copies of The Mirror were purchased by members of the Dorothy co. on Friday from one newsdealer here in the city.—George Belford, the elocutionist, is meeting with good success through the smaller towns.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): The Baird Comedy co. having got on the road again after the unfortunate fire in Guelph, through which they lost almost all their belongings, opened for a week at the Grand Feb. 20, and did a good week's business. They have an extensive repertoire and, considering their hard luck, mounted the plays very fairly. Afternoon of 21 they gave a performance before the inmates of the Hamilton Lunatic Asylum which was greatly enjoyed by the patients.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Western co.): Minneapolis 27-March 3, Milwaukee 5-10.
A. M. Palmer's Jim the Penman (Southern co.): Dallas, Tex.,29-March 1, Denison 2, Sherman 3, Fort Worth 5, Paris 6, Texarkana 7, Hot Springs, Ark., 8, Pine Bluff 9, Little Rock 12-13, Vicksburg, Miss., 14, Meridian 15, Selma, Ala., 16, Birmingham 17.
Ada Gray: Philadelphia 27-March 3.
Alone in London Co.: N. Y. City Feb. 27, week.
A Night Off Co.: New Orleans 27-March 3, Natchez, Miss., 5-6, Jackson 7, Aberdeen 8, Birmingham, Ala., 9-10, Selma 12, Opelika 13, Columbus, Ga., 14-15, Eufaula, Ala., 16, Americus, Ga., 17.
Arthur Rehan's Co.: Cincinnati 27-March 3, Louisville 5, week, St. Joe, Mo., 12-13, Leavenworth, Kas., 14, Kansas City, Mo., 15-17, Denver, Col., 19, week.
Atkinson-Cook Co.: Williamsport 27—one week.
Alice Harrison: Philadelphia 27-March 3.
Around the World in Eighty Days: Madison, Wis., 1, Milwaukee 2-4.
Arabian Nights: Oshkosh, Wis., 29-March 1, Eau Claire 2-3, Duluth 4-5, Minneapolis 7, week, St. Paul 9, week.
A. M. Barron Co.: White Pigeon, Mich., Feb. 27, week.
Annie Pixley: Springfield, Mo., 5, Fort Scott, Kas., 7, Wichita 8, Emporia 9, Newton 10, Kansas City, Mo., 12-14.
Booth-Barrett Co.: San Francisco 5-24, San Jose 26, Stockton 27, Sacramento 28, Denver April 2, Omaha, Neb., 9-11.
Benj. Maginley: Milwaukee 1-3.
Barry and Fay: Fort Scott, Kas., 1, Sedalia 2, Jefferson City 3, St Louis 4, week, Cleveland 12, week, Cincinnati 18, week, Chicago 26, week.
Bunch of Keys: Kansas City Mo., 27-March 3, Topeka 5, St. Joe 6, Atchison 7, Lincoln 8, Omaha 9-10.
Beacon Lights: Chicago 26-March 3.
Boy Tramp Co.: Indianapolis 27, week.
Black Flag Co.: N. Y. City 27-March 3, Brooklyn, E. D., 5-10, Philadelphia 12-17.
Blackthorn: Montpelier, Vt., 1, Bellows Falls 2, Brattleboro 3, Northampton, Mass., 5, Holyoke 6, Springfield 7, Redfield 8, Adams 9.
Bolossy Kiralfy's Dolores Co.: Chicago Feb. 27, two weeks.
C. M. Maitland Co.: Farmington, Ia., Feb. 27, week.
Carrie Stanley Co.: Monongahela City, Pa., 1-2, Braddock 3, Irwin 5.
Clifton's Ranch King Co.: Puebla, N. M., 5, week.
Chip o' the Old Block Co.: Van Wirt, O., 1, Dayton 2-3, Troy 5, Wahakoneta 6, Piqua 7, Grenville 8, Connersville 9, Hamilton 10.
Crimes of a Great City Co.: Chicago 20-March 3.
Chanfrau: Buffalo 27-March 3.
Clara Morris: Chicago 27-March 3, Indianapolis 5-7, Cleveland 8-10.
C. T. Ellis: Utica March 1-3, Brooklyn 12-24, Hoboken 26, week.
Cold Day Co. (Perkins D. Fisher): Hillsdale, Mich., 1.
Conrad the Corsair: N. Y. City Oct. 17—indef. run.
Checkered Life: Chicago 27-March 3, Milwaukee 5-10.
Chas. A. Gardner's Karl Co.: Chicago March 4, two weeks, St. Louis 18.
Charles Erin Verner: Willimantic, Ct., 1, Chicopee 2, Holyoke, Mass., 3, Brooklyn 5, week.
Cattle King Co.: Montreal 27-March 3.
Dion Boucicault: Boston 20-March 3.
Denman Thompson: Louisville, Ky., 27-March 3, St. Louis 5-10, Chicago 12-24, Detroit 26-31, Indianapolis April 2-7, Pittsburg, Pa., 9-14, Brooklyn 16-28, Boston 30-May 12.
Daniel Boone Co.: Bangor, Me., 1, Waterville 2, Lewiston 3, Montreal 5, week.
Daly's Upside Down: N. Y. City 27-March 3, Philadelphia 5-10.
Dan'l Sully's Co.: Philadelphia Feb. 27, week, Hoboken March 5; Boston, 12.
Dan A. Kelly: New York City March 5, week.
D. E. Bandmann: N. Y. City March 12-19, Academy of Music 26.
Deacon Brodie Co.: New York City 27-March 10, Jersey City 12-17, Baltimore 19-24.
Edwin Arden: Streator, Ill., March 1, Peoria 2-3.
Ethel Tucker's Co.: Oneida, N. Y., 27-March 3, Cleveland, 5-7, Senaca Falls 8-10, Geneva-12-17.
Eaton and Benton Co.: Fitchburg, Mass., 2, Lawrence 3, Lowell 5, Newburyport 6, Salem 7, Gloucester 8, Boston 12—month.
Emma Bell Dramatic Co.: N. Y., 24.
Edmund Collier: Wilmington, Del., 27-March 3.
Evans and Hoey Co.: Buffalo, N. Y., 1-3.
Edwin F. Mayo: Cincinnati O., Feb. 27, week, Columbus 5, week, Wheeling, W. Va., 12-14, Johnstown, Pa., 15, Tyrone 16, Cumberland 17.
Ezra Kendall: Iona, Mich., March 1, Grand Rapids 2, Muskegon 3, Kalamazoo 5, Battle Creek 6, Adrian 7, Ypsilanti 8, Jackson 9.
Enos and Wall Comedy Co.: Bloomington, Ill., 27-March 3, South Bend, Ind., 12-17.
Floy Crowell: Franklin, Pa., 27-March 3, Oil City 5-10.
Fantasma (Hanlons'): Denver, Col., Feb. 27-3, Lincoln, Neb., 5-7, Hastings 8-10, Topeka, Kans., 12, Atchison 14-15, St. Joe, Mo., 16-17, Kansas City 19, week.
Fred. B. Warde: Brenham, Tex., March 1, Austin 2-3, San Antonio 5-6, Waco 7-8, Fort Worth 9-10, Dallas 12-13, Denison 15, Sherman 16, Honey Grove 17, Paris 19, Texarkana 20, Hot Springs, Ark., 21, Little Rock 22, Pine Bluffs 23-4.
Fun in a Boarding School: Adams, Mass., 1, Pittsfield 2, Westfield 3, East Hampton 5, Ware 6, Thompsonville, Ct., 7, Chicopee, Mass., 8, Northampton 9, Holyoke 10.
Florences (Mr. ad Mrs. W. J.): Pittsburg, Pa., Feb. 27, week; Buffalo, N. Y., 30-March 5.
Fred Felton's Star Co.: Mattoon, Ill., Feb. 27, week.
Frank Mayo: N. Y. City 27—indef.
Florence Bindley: New Haven, Ct., 1-3.
Frost and Fanshaw Co.: Navarre, O., Feb. 27, week.
Felix Vincent Co.: Sioux Falls, D. T., Feb 27, week, Mitchell 5, week, Salem 13-14, Iroquois 15, Huron 16-17, Miller 19, week, Redfield 27-28.
George J. Curtis Co.: Wauregan, Ct., 27, week.
Gray-Stephens Co.: Chicago 27-March 3.
Georgie Hamlin Co.: Nebraska City 27-March 4.
Graham-Earle Co.: Fostoria 27-March 3, Tiffin 5-10.
German Detective Co.: Elkston, Md., 2, Newport, Del., 3, New Castle 5, Middletown 6, Delaware City 7, Newark 8, Duncannon, Pa., 9.
Golden Giant Co.: St. Paul, Minn., 27-March 3, Duluth 5, Eau Clair, Wis., 6, La Crosse 7, Milwaukee 8-10, Pittsburg, Pa., 19-24, Harlem, N. Y., 26-31.
George S. Knight: Louisville, March 1-3, Cincinnati, O., 4, Dayton 5, Springfield 6, Logansport, Ind., 7, Peru 8, Ft. Wayne 9, Philadelphia 12, week.
Hanlons' (Voyage en Suisse) Co.: Piqua, O., 1, Lafayette 2-3, Elkhart 5, Fort Wayne 6-7, Detroit 8-10, Chicago 12, week, Toronto 19, week.
Hamilton-Switzer Co.: Elmwood, Ill., Feb. 27, week.
Harbor Lights: Philadelphia 20-March 3, N. Y. City 5.
Henry Irving: Boston 23-Feb. 18, N. Y. City 20-March 24.
Hoodman Blind Co.: Providence, R. I., 1-3, Boston 5-week.
Hole in the Ground Co.: San Francisco 27-March 17.
Hyer's Comedy Co.: Connersville Ind., Feb. 29-1.
Hattie Irving Co.: Green Bay, Wis., Feb. 27—week.
Hardie and Von Leer Co.: Grand Rapids, Mich., Feb. 29-3.
Highest Bidder: St. Louis Feb. 27, week, Nashville, Tenn., 5-7, Memphis 8-10, Louisville 12, week.
Held by the Enemy (Northern): Pawtucket, R. I., March 1, Chelsea, Mass., 2, Lynn 3, Haverhill 5, Lawrence 6-7.
Held by the Enemy (Southern): Indianapolis, Ind., Feb. 27—week.
Henry E. Dixey: Detroit, Mich., March 1-3.
Hettie Bernard Chase: Brooklyn 27, week.
Ida Van Courtland: Ann Arbor, Mich., 27-March 3.
Ivy Leaf Co.: Stockton, Cal., 1, Sacramento 2-3, Virginia City, Neb., 5, Carson 6, Reno 7, Salt Lake 8-9, Dover 12-17, Kansas City 19, week.
John S. Clarke: Philadelphia, Dec. 26—indef. season.
Joseph Murphy: Toledo March 1-3, London, Ont., 6-7, Hamilton 8-10, Boston 12-17, Brooklyn 19-24.
James-Wainwright Co.: Washington 27-March 3, Binghamton, N. Y., 5, Elmira 6, Lockport 7, Buffalo 8-10.
James O'Neill's Monte Cristo (Fechter Version): Reading, Pa., March 1-3.
John A. Mackay: Detroit 1-3, Cincinnati 5, week, Chicago 12, week, St. Louis 19, week.
Jennie Kimball's Mam'zelle Co.: Pittsburg, Feb. 27, week.
Jennie Yeamans: Cleveland 27-March 3.
J. B. Polk: Mansfield, O., 2.
Jennie Holman: Palestine, Tex., 27-March 3, Tyler 5-10.
John Dillon: Menominee, Mich., March 1, Escanaba 2, Marquette 3, Negaunee 5, Ishpenning 6, Houghton, 7, Hancock 8, Red Jacket 9, Lake Linden 10.
John S. Murphy: Palestine, Tex., March 1, Galveston 2-3, Houston 5-6, Austin 7-8, San Antonio 9-10, Brenham 12, Temple 13, Waco 14, Fort Worth 15, Dallas 17-18, McKinney 19, Denison 20, Sherman 21-2, Paris 23.
J. Z. Little's World Co.: Elmira, N. Y., 5, Hornellsville 6, Olean 7, Bedford 8, Warren 9, Erie 10, Buffalo 12, week.
J. H. Leake's People's Theatre Co.: Pittsburg, Pa., Feb. 27, week.
Kittie Rhoades Co.: Bristol, Pa., Feb. 27, week, Burlington, N. J., 5 week.
Kate Claxton Co.: Montreal Feb. 27, week, Baltimore 7, week.
Kiralfy's Around the World: Chicago 27-March 10, Cincinnati 12-17, Boston 19-21.
Katie Putnam: New Orleans 4, week.
Keep It Dark: Waterbury, Ct., 1.
Lagardere: Newark, N. J., 27, week—close season.
Lizzie Evans: Knoxville, Tenn., March 5, Chattanooga 6-7, Nashville 8-10, Clarksville 12, Evansville 13, Owensboro 14, Louisville 15-17.
Lillian Lewis: Cincinnati, O., Feb. 27, week.
Little Nugget: Cincinnati 26, week, Wilmington, Del., March 5-7, Lancaster, Pa., 8, Sunbury 9, Williamsport 10, Toronto, Can., 12-17, Johnstown, Pa., 20-25.
Leonzo Brothers: Nashville, Tenn., Feb. 27, week, Birmingham, Ala., 5, week, Memphis 12, week, Birmingham, Ala., 14, week, Louisville, Ky., 26, week.
Louise Pomeroy Co.: Danville, Pa., 1-3, Altoona 5-7.
Lights o' London: Baltimore 27-March 3.
Lotta: Leadville, Col., March 1-3, Denver 5-10.
Lovenburg's Phantasies: Cohoes, N.Y., 6, Rondout, 7-8, Poughkeepsie 9-10, Matteawan 12, Port Jervis 13, Honesdale, Pa., 14, Carbondale 15, Pittston 16-17.
Lucky Ranch Co.: Providence, R. I., 5, week.
Maggie Fielding: Madison, Ia., 1-3.
Model Comedy Co.: Bloomington, Ill., 27-March 3, Valparaiso, Ind., 5-10, South Bend 12, week, Battle Creek, Mich., 19, week, Jackson 26, week.
Margaret Mather: Brooklyn 27-March 3, Jersey City 5-10.
Mme. Janauschek: Council Bluffs, Ia., March 1, Lincoln, Neb., 2-3.
Michael Strogoff (Keeshin's): Macon, Ga., 1, Athens 2, Augusta 3, Savannah 5, Charlotte, S. C., 6-7, Columbia 8, Charlotte, N. C., 9, Winston 10, Raleigh 12, Greensboro 13, Danville, Va., 14.
Michael Strogoff (Andrews): Hartford, Ct., March 1-3.
Macy's C. O. D. Co.: Bridgeport March 1-3, Brooklyn 5, week.
Mrs. James Brown Potter: St. Louis 27-March 3, Chicago 5-10, Detroit 12-14, Fort Wayne, Ind., 15, Columbus, O., 16, Dayton 17.
Mrs. Langtry: Chicago 6-March 3, St. Louis 5-10, Memphis 12-14.
Main Line: Hartford, Ct., 15-17, Brooklyn 19-24, Baltimore 26-31, N. Y. City April 2-7.
Muldoon's Picnic: Kittanning, Pa., 1, East Brody 2, Reynoldsville 3, Du Bois 5, Punxsutawney 6, Renova 7, Locke Haven 8, Phillipsburg 9, Honesdale 10.
Milton Nobles: Nashville, Tenn., March 1-3, Memphis 5-7, Huntsville 8, Chattanooga 9-10, Augusta, Ga., 12, Charleston, S. C., 13-14, Savannah, Ga., 15, Macon 16, Columbus 17, Birmingham 19, Selma 20, Montgomery 21, Pensacola 22, Mobile 23-4, New Orleans 26-31.
Moulton Co.: New Bedford 27-March 3.
Mazulm: N. Y. City Jan. 9—indef. run.
Marie Prescott: Marshall, Tex., March 1-2, Texarkana 3, Hot Springs 5-6, Pine Bluff 7-8, Little Rock 9-10, Paducah, Ky., 13, Evansville, Ind., 14-5, Owensboro, Ky., 16-7, New Albany, Ind., 19, Frankfort, Ky., 20, Lexington 21.
Monte Cristo (Benedict's): Leatonia March 1, Warren 2, Ashtabula 3, Dunkirk, N. Y., 5, Jamestown 6, Buffalo 7-10, Medina 12, Brockport 13, Mt. Morris 14, Salamanca 15, Olean 16, Bath 17, Corning 19.
Mattie Vickers: Hanover, Mich., March 1, Easton, Pa., 2, Somerville, N. J., 3, Brooklyn 5, week.
Minnie Maddern Co.: Xenia, O., 2, Findlay 3, Adrian, Mich., 5, Ann Arbor 6, East Saginaw 7, Bay City 8.
Madison Square Co. (Boyer's): Ironton, O., 27, week.
Murray and Murphy: Meriden, Ct., 2, Waterbury 3, New Britain 5, Bridgeport 6, Danbury 7.
Monte Cristo Co. (Linden's): Des Moines 27-March 3.
Monroe and Rice: Columbus, O., Feb. 27-March 3.
Modjeska: Worcester, Mass., 1.
Maude Banks: Hartford, Ct., 6-7, Norwich 8, New London 9, New Britain 10.
Nobody's Claim: Cleveland 27-March 3.
Neil Burgess: Topeka, Kas., 1, Lawrence 2, Bloomington, Ill., 5, Joliet 6, Fort Wayne, Ind., 7, Youngstown, O., 8, Olean, N. Y., 9, Elmira 10.
N. S. Wood: Philadelphia Feb. 27, week.
Newton Beers (Lost in London): Chicago 27-March 4, Pullman 5, Lafayette 6, Danville 7, Vincennes 8, Evansville 9-10, Louisville 12-17, Dayton 19-20, Springfield 21-6, Wheeling, W. Va., 26-31, Newark, N. J., April 27, Paterson 9-14, Philadelphia 16-21, Baltimore 23-5, Wilmington 26-8, N. Y. City 30-May 5.
Nellie Walters: Antigo, Wis., 29-March 1, Showano 2-3.
N. C. Goodwin: Brooklyn Feb. 27, week.
Osbourne-Stockwell Co.: San Francisco Dec 5—indefinite season.
One of the Bravest: Wilkesbarre, Pa., March 1-2, Pittston 3.
On the Rio Grande Co.: Albany 27-March 3, Syracuse 5-10, Rochester 12-17, Troy 19-24, Montreal 26-31, Philadelphia April 2-7, Brooklyn 9-14.
Oliver Byron: Brooklyn, E. D., 27-March 3, Danbury, Ct., 5, Waterbury 6, Bridgeport 7, Westerly, R. I., 8, Worcester 9-10.
Only a Farmer's Daughter Co.: Atchison, Kas., 29-March 1, Leavenworth 2-3, Lawrence 5, Lexington, Mo., 6, Richmond 7, Moberly 8, Mexico 9, Louisiana 10, Pittsfield 12, Springfield 13, Monticello 14, Champaign 15, Danville 16, Paris 17, Indianapolis 19-24, Chicago 25-30.
Peoples Theatre Co. (Rockwell's): Roxboro, Mass., Feb. 27, week.
Pickpockets of Paris: Detroit, Mich., Feb. 29-1, Freeport, Ill., 2-3.
Patti Rosa: Waco, Tex., Feb. 29-1, Dallas 2-3, Cleburne 5, Fort Worth 6-7, Sherman 9, Dennison 10.
Peck's Bad Boy: Philadelphia 27-March 3.
Paul Kauvar: N. Y. City—indef.
Rag Baby: Brooklyn, W. D., Feb. 27, week.
Rice and Dixey's Adonis: Detroit, Mich., 1-3.
Robert Downing: Bangor, Me., 29-March 1, Portland 2-3, Lewiston 4, Bangor 5.
Robson and Crane: N. Y. City Sept. 26—indefinite season.
Rhea: Fayettesville, Ark., 5, Ft. Smith 6, Little Rock 7-8, Hot Springs 9-10, Texarkana 12, Shreveport, La., 13, Marshall, Tex., 14, Palestine 15.
Robinson-Hoover Co.: Battle Creek, Mich., 27-March 3.
Run of Luck: Philadelphia 13-March 17.
Ruby Lafayette Co.: Creighton, Neb., 1-3, Pierce 5-7, Wayne 8-10.
Roland Reed: New York City 27-March 10.
Richard Mansfield: Oshkosh, Wis., 1.
Richard O'Gorman Human Nature: Ansonia, Ct., March 1, Danbury 2, Stanford 3, Norwalk 5, Meriden 6.
R. H. Baird Co.: St. Thomas, Can., Feb. 27—week, Strathroy 5, week.
Robert Mantell Co.: Baltimore 27-March 3, Staunton, Va., 5, Roanoke 6, Lynchburg 7, Danville 8, Richmond 9-10, N. Y. City 12—three weeks.
Redmund-Barry Co.: Chicago 27, week, Michigan City 5, South Bend 6, Huntington 7, Kokomo 8, Richmond 9, Madison 10, Louisville, Ky., 12-14.
Rosina Vokes' Comedy Co.: Toronto, March 1-3, Brooklyn 5-10.
Royer and Lansing Musical Comedy Co.: Modesto, Cal., 29-March 1, Merced 2, Madna 3, Fresno 5, Selma 6, Visalia 7, Tulare 8, Bakersfield 9-10, San Buenaventura 12, Santa Barbara 13.
Rusco-Swift's Uncle Tom's Cabin: Manchester, Ill., 1, Dyersville 2, Dubuque 3.
Shadows of a Great City: Knoxville, Tenn., 29-March 1, Lexington, Ky., 2-3, Cincinnati, O., 4-10, Fort Wayne 12, South Bend 13, Logansport 14, Decatur 15, Bloomington 16, Springfield 17.
Steelman's Our Boarding House Co.: Mystic, Ct., 23, Middleton 24.
Streets of New York: La Crosse, Wis., 1, Clinton, Ia., 2, Dubuque 3, Rockford, Ill., 5, Jamesville, Wis., 6, Fon du Lac 7, Oshkosh 8, Milwaukee 9-11.
Silbon's Co.: Detroit 27, week, St. Louis 5, week.
Seymour-Stratton Co.: Syracuse Feb. 27, week.
Silver Spur Co.: Oconto, Wis., 3, Marinette 5-6, Iron Mountain Mich., 7-8, Florence 9, Crystal Falls 10.
Si Perkins Co.: Bloomington, Ill., March 1, Decatur 2, Springfield 3.
Skipped by the Light of the Moon: New York City 27-March 3, Paterson, N. J., 5-10, Hoboken 12-17, Newark 19-24, Elizabeth 26, New Brunswick 27, Yonkers, N.Y., 28, Mattawan 29, Bridgeport, Ct., 30, Northampton, Mass., 31, Springfield April 2, Holyoke 3, Milford 4, Lynn 5, Fall River 7, New Bedford, 9, Taunton 10, Marlboro 11, North Attleboro 12, Haverhill 13, Brockton 14.
Sam'l of Posen: St Louis 29-March 3.
Sallie Hinton: Wooster, O., 2-March 3, Canton 5, week, Massillon 12, week.
Still Alarm Co.: Cincinnati March 5, week, Chicago 12, week, N. Y. City 19—indefinite.
Stuart Dramatic Co.: Freemont, Neb., 27-March 3, Sioux Falls, Dak., 5-10, Austin, Minn., 19, week, Winona 26, week, Chippewa Falls, Wis., April 2, week, Appleton 4, week, Manitowoc 16, week.
Spooner Brothers' Co.: Seneca, Kas., Feb. 27, week.
Taken from Life: Rochester 27-March 3, Troy 5-10.
Two Johns Co., Buffalo 27-March 3, Pittsburg, Pa., 5-10, Butler 12, Johnstown 13, Altoona 14, Houtzdale 15, Phillipsburg 16, Harrisburg 17, Philadelphia 19-24, N. Y. City 26-31.
Tavernier's Co.: Jackson, Mich., Feb. 27, week.
Tobogganing Co.: Jersey City 25, week, Baltimore 5, week.
Two Old Cronies Co.: Lowell, Mass., 1, Lawrence 2, Marboro' 3, Portsmouth 6, Amesbury, Mass., 7, Newburyport 8, Lavonia, N.H., 9, Concord 10.
True Irish Hearts: N. Y. City 27-March 3.
T. J. Farron: Cleveland 27, week, Toledo March 5, week, Grand Rapids, 12, week.
Town Lots Co.: Leavenworth, Kas., 29-March 1, Topeka 2-3.
Trixie Co.: Chicago, Feb. 20, two weeks.
Thomas W. Keene: Toronto, Can., 5-7.
The Wren Comedy Co.: St. Mary's, O., March 1, New Bremen 2, Celina 3, Ansonia 5, Covington 6, St. Paris 7, Prospect 8, Mt. Gilead 9, Marengo 10.
Thrown Upon the World: Williamsburg, Pa., 27-March 3, Boston 12-7.
Tin Soldier Co.: N. Y. City 27-March 3.
Under the Gaslight: Philadelphia, Pa., 27-March 3, Brooklyn, N. Y., Feb. 5, Albany 12, Syracuse 19, Rochester 26, Troy April 2, Montreal, Can., 9, Toronto 16, Cleveland, O., 23-8 (week 30-April 5 open): Buffalo May 7-12, Pittsburg 14-19, Boston 21-6, Providence, R. I., June 11-16.
Ullie Akerstrom: Concord, N. H., 27-March 3, Milford 5-10, Worcester 12-17, Lowell 19-24, Amesbury 26-31, Newburyport April 2-7, Lyons 9-13.
Vernona Jarbeau: Chicago 27-March 3, Washington 5-10, Baltimore 12-17, Pittsburg 19-24, Philadelphia 26-31.
Webster-Brady Co.: Portland, Ore., 27, two weeks; Salem March 13-14, Victoria, B. C., 15-16.
W. J. Scanlan: Keene, N. H., March 1, Holyoke, Mass., 2, Springfield 3.
Waite Comedy Co.: Carbondale, Pa., Feb. 27, week.
White Slave Co.: Lexington, March 1, Frankfort 2, Hamilton, O., 3, Zanesville 5, Steubenville 6, Wheeling 7-8, Cumberland 9, Wilmington, Del., 10, Brooklyn 11, week, N. Y. City 19, week.
Winnett's Passion's Slave Co.: Buffalo, N. Y., 27, week; Toronto, Can., March 5, week, Belleville 12, Ottawa 13, Kingston 14, Burlington, Vt., 15, Montpelier 16, Concord 17.
Winnett's Great Wrong Co.: Toronto 27-March 3, Oswego, N. Y., 5, Fulton 6, Utica 8-10, Paterson, N. J., 12-17.
Wages of Sin: Paterson, N. J. Feb. 27, week, Bridgeport, Ct., 5, Boston 12, week.
Weston Brothers Co.: Buffalo 5, Brooklyn 12, two weeks.
Wessels' Dramatic Co.: Visalia, Cal., Feb. 27-1, Fresno 2.
Zozo: Jackson, Mich., March 1; Kalamazoo 2-3; Chicago 5, two weeks.
Zitka Co.: Wheeling, W. Va., 1.

OPERA AND CONCERT COMPANIES.

Bostonians: Washington 27-March 3.
Boston Ideals: Boston Feb. 27, week.
Boston Merrymakers: Warren, R. I., 1, Woonsocket 2, Blackstone, Mass. 3.
Bennett-Moulton Opera Co. No. 1: Tyrone Pa., March 1-3, Huntington 5-6, Wiffingtown 8-10.
Bennett-Moulton Opera Co. A: Evansville 27-March 3, Terre Haute, Ind., 5 week.
Bennett-Moulton Opera Co. B: Syracuse Feb. 27-March 3, Rochester 5, week.
Bensberg Opera Co.: Davenport, Ia., 29, Burlington March 1, Mount Pleasant 2, Ottumwa 3, Des Moines 6-7, Creston 8, St. Joseph, Mo., 9-10, Hiawatha, Kans., 12, Leavenworth 13, Holton 14, Topeka 15, Lawrence 16, Garnett 17.
Conried-Hermann Opera Co.: San Francisco 13-March 3, Los Angeles March 12-16, San Bernardino March 19-24.
Clara Louise Kellogg: Ann Arbor, Mich., March 5.
Casino Erminie Co.: Springfield, Mass., 1, Worcester 2-3, Albany 5-7, Troy 8-10.
Duff Opera Co. (Dorothy): Buffalo 27-March 3, Cleveland 5-10, Detroit 12-17, Chicago 19-24.
Ideal Opera Co.: Chicago, Ill. Feb. 13—indefinite.
Kimball-Corinne Opera Co.: N. Y. City Feb. 27—indefinite.
Levy Combination: Georgetown, S. C., 1, Charleston 2, Brunswick, Ga., 3, Jacksonville, Fla., 5-6.
Little Tycoon Opera Co. (Spenser's): Hornellsville, N. Y., 1, Schenectady 3.
MacCollin Co.: East Saginaw, Mich., 1-3, Elgin, Ill., 5, Rockford 6-10, Davenport, Ia., 12, week.
Mme. Fry's Concert Co.: Newcastle, Del., 1, Middletown 2, Smyrna 3, Westminster, Md., 5, Waynesboro, Pa., 6, Shippenburg 7, Carlisle 8, Gettysburg 9, Lewiston 10, Bedford 12.
McCaull's Opera Co.: Boston Feb. 27, month.
Madelon Co. (Aronson's): Boston Feb. 27—indefinite.
National Opera Co.: New York 27-March 31.
Pyke Opera Co.: Santa Barbara, Cal., Feb. 27-1, Riverside 2, San Bernardino 3, Los Angeles 5—month.
Rhinehart Opera Co.: Providence, R. I., 13-March 3.
Royce and Lansing Bellringer Co.: Modesta, Cal., 1, Merced 2, Madaray 3.
Starr Opera Co.: Toledo, O., 27-March 3, Port Huron 5, week.
Soldene Burlesque Co.: Chicago 19, two weeks.
Wilbur Comic Opera Co.: Hoboken, N. J., Feb. 27-3, Philadelphia March 5-17.
Temple Theatre Operatic Co.: Columbus, Pa., March 9, Milton 10, Tamaqua 14, Reading 15, Trenton, N. J., 16, Allentown 17, Baltimore 19, week.

MINSTRELS.

Beach and Bowers' Co.: Newton, Ark., 2-3.
Burton and Burke's Co.: Brockton, Mass., 1-3.
Gormans': Norwalk, O., March 1, Akron 2, Youngstown 3, Newcastle, Pa., 5, Meadville 6, Titusville 7, Erie 8, Lockport, N. Y., 9, Niagara Falls 10, Buffalo 12-4.
Gorton's: Wheeling, W. V., 1-3, Bellaire 5, Cadiz 6, Urichville 7, Cambridge 8, Marietta 9.
Hicks-Sawyer: Cleveland March 5, week.
Hi Henry's: Palmer, Mass., 1, Ware 2, Amherst 3, Monson 5, Stafford 6, Westfield 7.
Hennessy Brothers': Lake Village, N. H., 1, Tilton 2, Franklin Falls 3.
Moran and Thomas: Philadelphia Feb. 27-March 3.
McIntyre and Heath: Raleigh, N. C., March 1, Newbern 2, Goldsboro 3.
Haverly's (Southern): Santa Barbara, Cal., 1, Fresno 4, Stockton 5, San Jose 6, Santa Cruz 7, Oakland 8-9, Santa Rosa 10.
McNish, Johnson and Slavin's: Cedar Rapids, Ia., Des Moines 2, Oskaloosa 3, Burlington 5, Keokuk 6, Quincy 7, Hannibal 8, Springfield 9, Peoria 12.
Wilson-Rankin: Clarksville, Tenn., March 1, Nashville 2-3, Birmingham, Ala., 5, Chattanooga, Tenn., 6, Knoxville 7.

VARIETY COMPANIES.

Andress' Novelty Co.: Charlotte, N. C., March 1-4, Spartinsburg, S. C., 5-7, Greenville 8-11, Gainesville 12.
Australian Novelty Co.: Pittsburg 27-March 3, Baltimore 5-10.
Early Birds: Milwaukee Feb. 27, week.
Eaton and Benton Co.: Worcester, Mass., Feb. 29-March 1, Lowell 2, Lawrence 3.
Gus Hill's Co.: Boston Feb. 27, week, N. Y. City 5, week.
Ida May Co.: Rochester, N. Y., Feb. 27, week.
Hallen and Hart's: Memphis, Tenn., 1, Nashville 2.
Howard Atheneum: N. Y. City Feb. 27, week.
Lilly Clay Co.: N. Y. City Feb. 27, week, Hoboken 5, week.
Kernell's: Brooklyn Feb. 27, week.
Marinelli's Congress: Boston Feb. 27, week.
Mignani-Siegrist Co.: Cleveland, O., 27-March 3.
Pat Rooney: Washington Feb. 27, week.
Reilly-Wood Co.: Baltimore 27-March 3.
Sheffer and Blakely Co.: St. Louis Feb. 27, week.
Thatcher and Baker's Bright Lights: San Antonio, Tex., Feb. 27, month.
Wertheimer's Prize Ideals: Elyria, O., 1, Lorain 2, Sandusky 3-6.

MISCELLANEOUS.

Bishop (Mind reader): San Diego, Cal., March 2, San Bernardino 3-6.
Bartholomew's Equine Paradox: Fort Worth, Tex., 27-March 3, Dallas, 5, week.
Bristol's Equescurriculum: Jacksonville, Fla., 27-March 3, Wilmington, N.C., 5-7, Raleigh 8-10, Petersburg 12-14, Lynchburg 15-17, Staunton 19-21.
Coup's Equines: Valparaiso, Ind., 1-3, Elkhart 5-7, Goshen 8-10.
Forepaugh and Samwell's Circus: San Francisco, Feb. 27, week.
Herrmann: Brooklyn 27-March 3.
Kellar: Cleveland, O., 27-March 3, Norwalk 5, Franklin 7, Titusville 8, Meadville 9, Erie 12-13, Oil City 15, Warren 16, Harrisburg 21-22, York 23-4.
Mme. Thompson's Glassblowers: Harrisburg, Pa.—indefinite.
Orrin Bros.: City of Mexico—indefinite.

"It is true that I have dramatized my book of 'Mr. Barnes of New York,'" said A. C. Gunter to a reporter the other day, "but it is not true that I have yet disposed of any of the rights of it, either for this country or England. Of Florence Wade, who, The Mirror states, claims to have secured the rights for the British provinces while in this country recently, I know nothing. I am not acquainted with the lady."

Something About the Broadway Theatre.

Messrs. French and Sanger's new theatre was opened to the press for inspection the other day. It has many new and important points of construction especially with regard to precautions against fire and ample means of exit. These are so satisfactory as to approach the conditions of an ideal theatre.

In the first place the main walls of the auditorium and stage are independent of the lobbies, staircases; dressing-rooms, scene-dock and property-rooms, which are respectively contained within a supplementary building or jacket that runs around three sides of the theatre proper. The main walls are 26 inches thick and have consumed 3,500,000 bricks. With the necessary exception of the stage no wood has been used in the construction. Such woodwork as could not be dispensed with, has been treated with Martin's Fire Proofing Process, which has been applied to the Paris theatres by the French Government. Luiz da Cunha, Martin's agent, applied strong tests of its efficacy in the presence of The Mirror reporter. A quantity of fine shavings were placed on the stage on a piece of paper and the paper lighted. The paper made a blazing fire, but the shavings refused to ignite; and only partially carbonized. A piece of painted board was then placed upright in a fire from the engine boilers hot enough to have melted a silver dollar. The paint flared, but the wood only blackened although it was left in the fire for several minutes. A strip cut from the scenery put into the same fire acted like the shavings. Iron lathing has been used for plaster work, and the engines, boilers and electric apparatus are in vaults under the sidewalk on the Seventh avenue side. An asbestos curtain is hung to cover the entire proscenium opening. In addition to these precautions a complete arrangement of automatic sprinklers exists by which the stage can be flooded in an instant. A system of electric lighting has been adopted for all purposes, with a supplementary gas system only intended to be used in the event of accidental failure of the electric supply. This construction is the first under the new law requiring theatre buildings to be fireproof, and it has been passed by the leading insurance companies for the rate of one per cent. *ad valorem*.

The lobbies and means of exit are excellent. The building being isolated from all others has points of egress on all sides. There are two iron stairways, one each leading from balcony and gallery, down to Forty-first street, and two on the South side of the building, one each from balcony and gallery leading to southerly exit to Broadway and Seventh avenue; also fire escapes from all dressing-rooms to Forty-first street. A number of large doors opening outward automatically by electricity, upon pressing a button in the manager's room lead to those stairways. Besides these panic doors, the ordinary stairways and numerous lobbies are large enough to contain all the audience at two and a half square feet to each person, so that it seems difficult to imagine a crowd becoming jammed under any circumstances.

The electric system is worked by two standard Edison dynamos each of 450 light power. The power is carried through a compound cable of forty insulated wires. Concealed lights will be seen through the sounding board over the proscenium and in the balcony front, giving a pretty lace effect to the romanerque decoration.

The seating capacity is between 1,800 and 1 900, of which 700 seats are on the orchestra floor and 450 on the balcony. The seats are 22 inches wide, one inch more than ordinary, and by making the curve of the balcony and gallery less abrupt than usual the lines of sight have been preserved and every seat in the house has a fair view of the stage. The dressing-rooms are fourteen in number. They are convenient to the stage and have all toilet requisites.

The ventilating system is novel and admirable. A fain in a chamber in the basement at the bottom of a shaft, which runs 12 feet higher than the roof, sucks down large volumes of fresh air and forces it onwards through pipes and thence through numerous small holes in the floor, so as to diffuse it without draught. The hot air is drawn off by a separate shaft from holes placed in the ceilings. Messrs McElfaltrick and Son are the architects. The decorations are by Mitchell and Halbach. They were executed under Matt Morgan's direction. The front entrance lobby is wainscoated in Helensburgh marble, into which a colored leaf scroll has been chemically burnt; the upper part is in Persian style, with the prevailing colors of old yellow, old red and blue. Oriental-shaped chandeliers and panels of jeweled-stained glass over the doors give a rich yet gay appearance to the main entrance way.

The foyer is in Normandy romanesque, and the auditorium in romanesque, the prevailing tint being a low-toned pink of India-red character, which, when subdued by the electric light, will give the whole an effect of rich lace upon a warm ground. The boxes are very beautiful in form and decoratiou, imparting a distinctive air to the theatre. They are double oriental booths or canopies, with swinging Persian lamps, divided by large brass grills. The interior decoration, like that of the lobbies, is comb-work in three colors.

The drop-curtain, from the brush of Arthur Jules Goodman, is a copy of a salon picture, "The Arrival of the Bride." It represents a lady in white robes descending from a chariot at the gates of a French chateau. She is surrounded by gentlemen and servants in the picturesque costume of France in the last century. The picture, which is in light colors, is very striking.

The auction sale of seats for Saturday, the opening night of the theatre, and the first presentation in America of La Tosca by Fanny Davenport, took place at the Madison Square Theatre at four o'clock on Monday afternoon, John H. Draper officiating, and the owners, Henry French, Frank W. Sanger and Eliot Zborowski sitting in the front rooms. W. H. Matthews, the assistant-manager of the Grand Opera House, was active in making bids entrusted to him, and among others present were Albert Weber, Louis Aldrich, Charles H. Thomas, of Hoyt and Thomas, J. W. Rosenquest, Tony Pastor, Daniel Frohman, J. Charles Davis, Colonel John A. McCaull, George Appleton, Berry Wall, Robert C. Hilliard, Harry Watkins, A. J Dam, A. C. Gunter, Charles Dickson, John Meech, Henry Dazian and Abe Hummel.

From the first the bidding was quite lively. A large canvas diagram showed where the seats were, and the auctioneer enlivened the proceedings with witty sallies. The orchestra was sold first, starting with a bid of $15, the seats being knocked down at $28. At this price thirty-five seats were sold, presumably to the managers themselves for the press. From that fine seats were sold from $15 down to $6.50, which was the lowest price for a seat in the orchestra. The boxes were then sold at the following good figures: Box A, Charles H. Thomas, $125; Box B, Eliot Zborowski, $85; Box C, A. Weber, $200; Box D, D. A. Green, $100; Box E, Dr. T. S. Robertson, $60; Box F, Henry Dazian, $50; Box G, Tony Pastor, $60; Box H, A. Weber, $50; Box K, Charles H. Thomas, $35, and Box J, Mr. Jay, $35. The best seats in the orchestra circle were sold at $9 each, and then went down to $3.50, at which price six rows were bought by Brentano. Bidding for seats in the balcony started briskly enough, the first choice going for $8.50 each, and the last rows getting down to $1.25 apiece. It was while bids were at the $1.50 limit in row K, that some one named Griffin bid in one seat, and to the surprise of the auctioneer chose C 13, which had been entirely overlooked. All about here the seats had been selling for $7.50 each. The first four rows of seats in the top-gallery sold for 75 cents apiece, and back of that for 50 cents each. It is said that the entire amount realized by the sale was nearly $8,000. The leading speculators secured most of the choice seats, as usual. During the auction Mr. Draper stopped long enough to announce that he had been asked by Manager Palmer to state that the seats for Tony Hart's benefit at the Academy of Music would be sold in the same way by him at the Madison Square Theatre on March 8, at 4 P. M.

Gossip of the Town.

The Hoodman Blind company will close its season on April 14.

Roland Reed closes his regular season of thirty weeks on March 17.

M. W. Tobin has been engaged to go in advance of Dockstader's Minstrels.

Maude White has been engaged by Eugene Tompkins for A Run of Luck company.

French and Sanger's Harbor Lights company appear at the Grand Opera House next Monday night.

Irene Verona has been engaged for The Pearl of Pekin, to be produced shortly at the Bijou Opera House.

Edward C. Stanton, director of the Metropolitan Opera House, sails for Europe on the *Trave* next Wednesday.

A. C. Gunter is not doing much in the dramatic way nowadays. He says there is more money in novel writing.

Colonel Sinn has resumed the lease of the Park Theatre, Brooklyn, for a long time, at the annual rental of $18,000.

Colonel William E. Sinn has renewed the lease of the Brooklyn Park Theatre, for a long term of years. The rental is $18,000.

The Buffalo Bill Wild West Show sails from England for this country on April 1, and opens its season on Staten Island on June 15.

Frank L. Davis, Isabel Waldron and Lionel Bland have been engaged by Colonel Sinn to support Cora Tanner in Fascination next season.

A comedy by a society lady of this city has been placed in rehearsal at the Lyceum Theatre, though not with an idea of early production.

Clara Morris will appear at the Fifth Avenue Theatre on April 2 for a season of five weeks. With this engagement John Stetson will end his management of the house.

Stella Rees has received an offer to play the leading part in a new play to be produced in this city in the Spring. Miss Rees has been quite successful in her support of Robert Downing this season.

Mrs. Spencer Pritchard (Murti Crocker), the well-known actress, who was erroneously reported dead some few weeks ago, died on Friday last at the home of her mother, in Englewood, Ill. She was twenty-four years of age.

It is reported from London that Mary Anderson, who never plays during Passion Week, will let the Lyceum Theatre, where she is now playing, to Genevieve Ward, who is anxious to produce a new play during that week.

Charles N. Schroeder, the suave business manager of the Fifth Avenue Theatre, states that he will not go to Boston in the same capacity for the Globe Theatre, but will remain in his present position.

J. H. Browne, of the Jim the Penman company, contradicts the report that he is dying. He closed with his company at New Orleans on the 19th, and on arriving in New York was seized at his hotel with a severe hemorrhage. He has recovered sufficiently to get about, although still very weak.

Marie Prescott and R. D. McLean will star next season in a repertoire including Ingomar, Macbeth, Brutus, Romeo and Juliet, Richard III., As You Like It, Merchant of Venice, Pygmalion and Galatea and Taming of the Shrew.

Managers throughout the South are lavish in their praise of Prof. Bristol's Equescurriculum, and are only too anxious to make return dates. He is playing in most places to the capacity of the houses, and his wonderful troupe of twenty-two educated horses excite the admiration and wonder of all who attend.

Charles F. Wiegand, advance representative of the Natural Gas Company, was in town the other day. He reports that arrangements have been made with Manager Rosenquest, by which the farce-comedy will be produced the latter part of March, or early in April at the Fourteenth Street Theatre.

Nadage Doree, formerly of Mrs. Langtry's company, is creating quite a little stir out in Chicago. Her troubles with the actors have been exploited in full in the newspapers, she has been interviewed to her heart's content, has had her letters to the editors published, and altogether started quite a little boom for herself for next season.

Louis Cornu, musical director of the Union Square Theatre, has written and dedicated to May Waldron, of Robson and Crane's company, a beautiful polka, entitled "The Ticker." The title page of the publication was designed by Charles Kent, and is acknowledged a work of art. Miss Waldron, during her stay at the theatre, has endeared herself to every one connected with the house, and the fact of the dedication, although a surprise to her, evoked little astonishment for those who knew her.

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE, . . EDITOR

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*** The New York Mirror has the Largest Dramatic Circulation in America.*

Another Herald "Warning."

Years ago, when ideas grew in the *Herald* office, an editorial was published in that journal on the burning of the Winter Garden Theatre.

Not long afterward ideas ran out in the *Herald* establishment, and so that same editorial has reappeared with unvarying precision the day after every theatre fire that has since taken place. It is kept for handy use in stereotyped form, and, of course, it was fired into the paper Wednesday morning on account of the Union Square Theatre fire.

Every New York manager knows this editorial chestnut by heart. It begins by superfluously saying that theatres should be fireproof, and then it gives the list of past fires in this city. It winds up by queries as to the safety of existing theatres and wild demands that the authorities shall look to it that the public is protected.

If the *Herald's* aim be other than to injure theatrical business in New York, why does it not adopt a worthier and more effective mode of procedure? The reiteration of its gruesome "warnings" is mischievous—they achieve no public good, but simply excite needless alarm among nervous patrons of the playhouses. If its object be other than to create unnecessary apprehension why does not the *Herald* publish direct charges against those theatres which it vaguely hints are unsafe? Is it cowardice, or the knowledge that its statements are false and its "warnings" ridiculous?

If the *Herald* really holds secret information upon which its general charges are based, why not lay it before its readers and the Fire Commissioners? Is not the *Herald* itself, should these be the circumstances, guilty of "criminal negligence" in retaining such knowledge, and would it not be an accessory before the fact to a terrible loss of life in advertising the theatres in its columns, should the holocaust it editorially forecasts occur?

The plain fact is that the real responsibility for the safety of the theatre-going public lies with the authorities. The managers are always willing to comply with their requirements, when they are just.

It may be well to remind the *Herald* that of the fourteen theatres which have burned down in New York during the past twenty-two years, not one has been attended with serious loss of life. Moreover, almost all these conflagrations have occurred when the theatres were empty, the reason being that while there is an audience in a house precautions are redoubled.

From Two Points of View.

Suppose we accept in full Mr. Abbey's side of the Hofmann question.

He makes an engagement with the father of the boy for the latter's services, and agrees to pay $312 a performance for eighty performances.

Of these performances fifty odd have been given—about thirty remain unperformed. So Mr. Hofmann has received $15,000, and forfeits $10,000 if he is unable or unwilling to complete his contract.

Mr. Abbey claims that he loses nearly $60,000 by the non-completion of the contract. In other words, Mr. Abbey claims that he is pocketing about $2,000 in cash earned, for which he pays Hofmann $312.

Just forty years ago P. T. Barnum engaged Jenny Lind to visit this country. The contract was signed in Europe, and Miss Lind openly declared that the sum assured her for each concert was so large that she could not believe Mr. Barnum could realize what he had undertaken.

She came, sung, and conquered. Her success was tremendous. At the end of a few nights, Barnum approached his star, saying, "Here, Miss Lind, is a new contract, giving you a much larger share in this engagement. The boom has surpassed even my expectations, and I feel you are entitled to a fair share of it." And so they tore up the old contract, and the publication of this transaction, which redounded to the credit of Barnum, proved a gigantic advertisement for the tour.

But Mr. Abbey is not P. T. Barnum!

Let us set Mr. Abbey right as to his claim for anticipated profits. The law is explicit on that subject; he can claim no such thing, and his lawyers, knowing it as well as we do, have so informed him; therefore, his demand for $30,000 on this account is a transparent bluff.

By his summary and cruel proceedings he has now rendered any compromise impossible. If he really believes the story that some musical crank has offered Hofmann $50,000 to rescue his son from public life, was it not easy for Abbey to "go one better," thus: "I will insure you not less than $50,000 for one hundred concerts; that is seventy concerts beyond the present term, and instead of $312 per night I will give you one-third of the gross receipts, which in one hundred concerts will, in all probability, amount to $360,000, at least; and, if so, you will receive $120,000 instead of $31,000, which would be your pay under the present contract. Thus I outbid yon sordid huckster for your priceless jewel."

Mr. Abbey might have gently insinuated to Hofmann that if he withdrew his boy, under his present excuses to the public, he not only would lose this large profit, but after the one hundred concerts—that is after thirty weeks—the great region, the great future, would be closed to him; that if the boy returned to the stage as a youth of fifteen or sixteen, the prodigy would be as dead as Josef quaintly says he is.

We have purposely ignored all the statements of Mr. and Mrs. Hofmann about the health of their boy, and taking the ground Mr. Abbey claims, we meet him there.

Now let us assume that Mr. and Mrs. Hofmann are justified in their apprehensions about the health of the child. If there could be anything more brutal than the insistence of Mr. Abbey to enforce services to line his pockets with the life of the boy, it would be the sordid brutality of his parents if they consented to sacrifice their child.

If under the threats and legal coercion of Mr. Abbey Josef were returned to the treadmill to work out gold for his taskmasters, and if his poor little existence broke down and he died, the American public would hold such an inquest as would extinguish the public life of those concerned in his taking off.

Is it possible that the greed of gold can render Mr. Abbey so blind as not to see this position?

Mr. Hofmann by accepting the offer of $50,000 to remove his son loses four or five times that amount, which could easily be assured to him for two or three years' services of the boy.

Let us fall into no error in this matter. The public go to see the prodigy, not the pianist. We have better pianists than he. It is the child that attracts. If he were fifteen or sixteen he would draw very little. So in withdrawing the child Hofmann simply relinquishes a quarter of a million. Therefore, pursuing Mr. Abbey to his own logical conclusion, we ask why does Mr. Hofmann accept $50,000 instead of $250,000, if he is not persuaded that the health of his son could not longer stand the strain to which he has been subjected?

Mr. Abbey has made a blunder as a manager, if we accept his views of the matter; and as a man, if we accept the assurances of Mr. and Mrs. Hofmann.

Selfishness and Spoils.

It has been finally determined by the American Dramatic Fund Association to dissolve that superannuated and well-nigh useless institution. More than $50,000 has accummulated in its treasury, and that sum is to be divided up among its members, who will receive an average of $600 apiece. The Dramatic Fund is legally empowered to make this disposition of its moneys on final distribution. So also was a certain Jew legally empowered to demand his pound of human flesh. There is an unpleasant Merchant of Venice flavor about both transactions.

Years ago the Dramatic Fund was founded for benevolent purposes. In the "palmy days," by reason of sundry benefits, picnics, balls, fairs and similar public appeals, it prospered, and within the narrow limits of its own due-paying fold did a modicum of good. But latterly it has been practically moribund. It has paid petty annuities to a few widows, and its physician has occasionally called in to prescribe tea and toast to plaintive and ailing old ladies. Once a year the formality of preparing reports and electing officers is dutifully gone through with. But otherwise the concern has been dead, to all intents and purposes, for a decade A majority of the members are prosperous and professionally active. They have withdrawn all personal interest and practically left its affairs to the sapient management of two or three decayed professionals.

When the question of wrapping up the useless mummy and putting it out of sight forever was bruited by a few old members of sordid predilections, several of the more enlightened and wiser professionals connected with the association demurred. They held that although the policy of addition, division and silence might be sanctioned by the law of the State, there was a higher law involved, to disregard which would be to commit a flagrant wrong. They argued that the comparatively small sum of money it was proposed to share was not needed by the majority of the members, and that a fund which had been largely contributed by the public in the belief and with the tacit understanding that it was to be applied to benevolent and charitable objects, could not honorably or honestly be used for the purpose of private gain. But to these remonstrances the miserly old men paid no heed; they continued to work industriously for the achievment of their selfish ends.

Not long ago A. M. Palmer, in his capacity as President of the Actors' Fund, felt it to be his bounden duty to send a formal protest against the distribution of the Dramatic Fund, which he did in the form of the following letter to the Directors:

NEW YORK, Jan. 3, 1888.

GENTLEMEN:—I have learned through the public prints that steps have been taken, or are about to be taken, by you toward the dissolution of the Dramatic Fund and the distribution of its capital among the members. Disclaiming any assumption on my part of a right to interfere in your affairs, I am nevertheless impelled both by my own feelings and by what I know to be the opinion of many valued friends of the stage, to say that such a step would be an unfortunate one both for the profession at large and for those members of it who in time of sickness are dependent upon the bounty of their more fortunate fellows.

The money which you hold was largely contributed by the public, and is regarded by them as a trust placed in your hands for the benefit of the needy members of your society. It's distribution at this time among men and women who do not need it will, I am sure, be the subject of much unfavorable comment upon the part of the press and public, and, in all probability, will seriously interfere with the future charitable work of other dramatic benevolent organizations. I beg you, therefore, to consider the matter well.

By the laws of the State your society is empowered to amalgamate with the Actors' Fund of America, and, in the early days of the latter organization a committee was appointed by you to confer with a like committee from the Trustees upon the subject of uniting the two societies. As the Actors' Fund was at that time regarded as an experiment, and its success considered doubtful, your Board determined—perhaps rightly—not to take any steps in the matter. The Actors' Fund has gone on, however, increasing in usefulness and in strength from that time, and now outranks any similar institution in the world. It seems to me that instead of distributing your money it might well be turned over to the Actors' Fund with a good and sufficient guaranty on the part of that society, that your annuitants should not only have their present annuities continued to them, but that they should be (as they well could be) considerably increased. All the members of your society could and should be made life members of the Actors' Fund and have a voice in its management.

Should you be willing to consider this matter I will appoint a committee of our Trustees to meet a like committee from your Board to discuss the details of a plan for accomplishing this object.

Yours truly, A. M. PALMER.

This communication stated the case fairly and squarely. The Actors' Fund offer to complete and increase the benevolent work of the Dramatic Fund in the matter of paying its annuities, was calculated to move the managers of the latter, one would have thought, to embrace so excellent an opportunity of insuring the fulfillment of their institution's original purposes. But, no; a division of the spoils was scented, and this generous proposition met an unfavorable reception. When more than a month had elapsed, the following indirect but significant response was returned:

1567 BROADWAY, Feb. 9, 1888.

A. M. Palmer, Esq.

DEAR SIR.—In response to a verbal communication from you, received through Mr. William Davidge, we beg to say that the arrangements looking to a final disposition of the American Dramatic Fund Association referred to us, as an Executive Committee, have progressed so far that we deem it impossible to open negotiations with any other institution.

For the Executive Committee,
GEORGE BECKS, Secretary.

We hope that the sound and sensible members of the old association will not let this legalized but grievous misappropriation of its capital pass without declaring the disgust and dissatisfaction which many of them feel over it. The act of distribution will cause unjust reproaches to be hurled at the profession-at-large. The public will say that the benevolent fund, which was partly raised by appeals to the public, has found a destination other than that contemplated at its inception, and the result may be a popular disinclination to aid the charitable work of the Actors' Fund, which is likely to be wrongfully included in the same class with the other.

Personal.

COOTE.—Carrie Coote, who has been very ill with pneumonia, is convalescing.

MINER.—Harry Miner is expected to return from his Southern trip early next week.

LLOYD.—David D. Lloyd, the author of The Woman Hater, is at work on a New York society play.

DU FLON.—Constance Du Flon is going abroad shortly to spend the Spring and Summer in England and France.

GRANGER.—Maude Granger has returned to the city, and is now at liberty. She is dwelling at 60 West Twenty-second street.

ALDRICH.—Louis Aldrich sails for Europe on April 21. He goes direct to Paris to join his family, and does not return to this country till July.

STOCKTON.—Ella Stockton has returned to the city after a brief visit to Florida, where she was called through the illness of a relative. She is at present disengaged.

WILCOX.—Ella Wheeler Wilcox returned to New York on Tuesday. Her mother is restored to health. Mrs. Wilcox will hereafter, receive as usual, on Saturdays and Sundays.

LOTOS.—The last Lotos Saturday night was a brilliantly successful affair. The club-house was crowded. There was an excellent exhibition of paintings and a varied informal programme of music and recitations.

EASTLAKE.—Miss Eastlake is not, as rumored, about to leave Wilson Barrett's company at the Globe Theatre, London. Katheryn Kidder will play the role of Lillian Grant in The Golden Ladder on a provincial tour.

HAWORTH.—Joseph Haworth is going to Cleveland the latter part of this week for the purpose of studying his part in the new play by Mary H. Fiske, which will be brought out at a leading theatre in this city next April.

GLADSTONE.—The Hon. W. E. Gladstone has taken a hand in the theological controversy which has raged for some time in the pages of the *North American Review*. In the April number he will reply to the recent and already famous articles by Colonel Robert G. Ingersoll

CAVENDISH.—Ada Cavendish, in a recent letter, denies the report that she intends abandoning the stage. She has but recently recovered her health, after a serious illness, and intends resting until she is completely restored. Then she hopes to reappear in London.

URQUHART.—On the first page of this week's MIRROR appears a portrait of Isabelle Urquhart. Among the beautiful women of the comic opera stage Miss Urquhart holds her own. It was her original intention to become an actress, and with that object she appeared in Lawrence Barrett's company. Afterward Miss Urquhart took up the study of music under Max Marctzek. Her name has latterly been identified with the Casino company.

BOUCICAULT.—The first production of Dion Boucicault's play, Cuishla-ma-Chree, was accommplished under many difficulties at the Hollis Street Theatre, Boston, last week. There had not been sufficient time for rehearsals and the scenery worked badly. The weak spots of the piece were quickly found by the author. He has strengthened and reconstructed it, and there is every reason to believe, from the latest accounts, that he will turn it into a popular and artistic success.

Comment.

AGGRESSIVENESS REQUIRED.

Boston Globe.

THE MIRROR keeps up the war against bad dressing-rooms in most aggressive style.

IT IS A WORTHY OBJECT.

Louisville Commercial.

THE NEW YORK MIRROR is lending valuable aid to those who are raising money to erect a monument to John T. Raymond.

INVALUABLE TO THE PROFESSION.

Cleveland Graphic-Sentinel.

THE NEW YORK MIRROR will soon publish its Annual a work which will be invaluable to the theatrical profession, giving, as it will, the addresses of every actor and actress, with line of business, etc.

Letters to the Editor.

GRAHAM EARLE REPLIES TO MANAGER HANNA.

WAUSEON, Ohio, Feb. 21, 1888.

Editor New York Mirror:

DEAR SIR:—In response to Manager Hanna's communication, I enclose you a letter from the proprietors of the Dole House, Mattoon, Ill., the best hotel in town, as Mr. Hanna knew when he wrote you about putting my people in "cheap hash-houses." As Mr. Hanna's reputation for veracity in his own town is very bad, it is unnecessary for me to contradict the remainder of his letter. If he would falsify in one respect he would in another. So far as I am concerned, I will not trouble you again with a continuation of this controversy. We certainly did "barnstorm" in Mattoon, as his theatre behind the curtain is worse than a barn. I carry ladies and gentlemen who are not in the habit of "loafing" anywhere, and as they had first-class accommodations at the Dole House, they certainly did not choose to freeze in Mr. Hanna's alleged theatre.

I append the letter of Messrs. Rick and Stubbins, proprietors of the Dole House. Sincerely yours,

GRAHAM EARLE.

To Whom It May Appear:

The Graham Earle company stopped with us during Christmas week, and we can cheerfully say for the troupe that their conduct while with us was that of ladies and gentlemen in every sense of the word.

RICK AND STUBBINS.

A GOOD SUGGESTION

DECATUR, Ill., Feb. 20, 1888.

Editor New York Mirror:

DEAR SIR:—Will you please call the attention of all agents and managers who play one and two night stands to the importance of putting the name of the town they play on the "Dates" they order. Every local manager who works up his business sends some small work to his adjoining small towns for good attractions, from which he gets considerable patronage. Some of the adjoining towns or villages have their own halls or theatres, and for "outside" work it is as important to have the name of the city as the house a company plays in. It costs nothing extra, and I am sure both attraction and local manager will find it beneficial. Only about one in every ten companies ever have the name of the city on the "Dates." Yours, FRANK W. HAINES.

BOLOSSY IS COMING TO TOWN.

MILWAUKEE, Feb. 20, 1888.

Editor New York Mirror:

DEAR SIR:—Several newspapers in New York having lately circulated the report that a certain party having a "mortgage" on E. G. Gilmore's dates this season and next, would fill up the time agreed upon for Bolossy Kiralfy's production of Mathias Sandorf. Will you please allow me to state that Bolossy Kiralfy plays two engagements at Niblo's this season and opens the season of 1888-9 at that theatre for a period of ten weeks.

Yours very truly, EDMUND GERSON.

"SOLO SINGERS" ONLY.

TITUSVILLE, Pa., Feb. 26, 1888.

Editor New York Mirror:

DEAR SIR:—Supposing you will hear of The Little Tycoon trouble in Pittsburg, I write to state that the reason of R. N. Dunbar's and Miss Glasca's withdrawal from my company, as the curtain was about to rise on Saturday night last, was simply because they refused to sing the concerted music as written for them in the finals of my opera, and for which they were paid, declaring themselves "solo artists," and refusing to sing in the finale with the chorus on that ground.

What is the profession coming to next when "solo artists" refuse to sing their concerted parts, because the chorus join with them? This is an interesting conundrum. Respectfully, WILLARD SPENSER.

MR. PEPPER EXPLAINS.

NEW YORK, Feb. 28, 1888.

Editor New York Mirror:

DEAR SIR: In your last issue, dated Feb. 25, I note a report from your Indianapolis correspondent, which, to the casual reader, would infer that I had been guilty of a misdemeanor, that of uttering a bogus cheque in order to obtain money, and that under false pretenses. Please allow me to state the facts and you will confer a great favor. The following will fully explain the transaction and the facts:

While in Indianapolis playing at English's Opera House, under Dickson and Talbott's management, I had occasion to call on a friend to advance me the sum of two hundred dollars. He sent me a cheque by mail, which I asked Mr. Dickson, the local manager, to cash for me, which he agreed to do, asking me at the time if it was all right. I informed him that it was, in which I felt perfectly justified, as I had received favors from the same source before and had always been honored by prompt payment, and which proved to be true, as the amount was forwarded by telegraph, but not until all the trouble had been made.

Mr. Dickson advanced me one hundred dollars then and there, promising the balance that evening, as I needed it to use immediately. Evening came and he made an excuse, also the following morning, when he told me he had sent it through his bankers for collection, which of course ended the matter as far as the balance was concerned, as he did not intend paying it until heard from.

The check, however, was returned not paid. The giver, as I afterward learned, failed to make provision to protect said cheque, and of course there lies the blame and trouble, and not on me, as one would suppose from reading the report.

With reference to the Bates House attaching my effects, it is a pure falsehood, as no attachment was made. Mr. Riebold, the proprietor, can verify, for my bill there was paid before the Dickson attachment was satisfied.

Now, if not using too much of your valuable space, I feel it my duty to forewarn any and every one of my brothers, professionally, to beware of Indianapolis as it is a thorough monopoly. I was informed at the eleventh hour (after believing the contract to be settled satisfactorily by booking agent) that I must give up the first $250 or no play, which I was obliged to accept or lay up for three nights. You go there and that is the end of it. You have to take care of yourself the best way you can, presswise and otherwise, as the management seem to have no further interest when you give up first. Yours respectfully, HARRY PEPPER.

A STATEMENT FROM JOSEPH ADELMAN.

NEW YORK, Feb. 29, 1888.

Editor New York Mirror:

DEAR SIR:—Several papers mentioned the closing of my May Blossom company in Milwaukee, and in all of these reports I was denounced in harsh, but very unjust terms. My reputation is dear to me, and when I see it besmirched in the eyes of my friends, and I know that I do not deserve it, I believe I have a right to defend myself, and I think the columns of THE MIRROR are always ready to aid any just cause.

I announced in time to the members of my company that the season would close where it did, in Milwaukee, Feb. 5. For twenty weeks I vainly endeavored to make as much of a financial success with May Blossom as we did make an artistic success. I lost my $500, savings, $350 in borrowed money, and ran in debt over $1,500. It was my intention after we closed in Milwaukee to form a repertoire company and play at cheap prices, provided I had $500 for new printing and costumes. But I found myself possessed of only $300 when we closed, and as I could get no more credit I could not form the repertoire company.

I gave up all hope, lost my courage and good sense. I divided a third of the $300 among the company by letters which I wrote to them. I then took my sudden departure with the unwise resolution of going to Australia, and for which voyage I needed the $200. When I arrived in San Francisco I read reports in the Eastern papers that I was an absconder, that I left the company with $1,500 in my possession, and that we had played to good business all season. I have, therefore, come back to show that I am no absconder, and to say to my creditors that I will pay my debts as soon as I am able. Sincerely yours, JOSEPH ADELMAN.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The burning of the Union Square Theatre has illustrated three things: (1) The collossal coolness of Manager J. M. Hill in the face of misfortune; (2) the great number of his friends; (3) the persistent policy of the *Herald* to injure theatrical business by endeavoring to unnecessarily alarm the play-going public.

While the theatre was still blazing and just after he had narrowly escaped suffocation in attempting to rescue his books, Mr. Hill sat down in the Union Square Hotel *café* and, with characteristic calmness of demeanor, proceeded to order his lunch. When I asked him how he felt about the destruction of the place whereon he had lavished so much taste and money, he quietly replied: "I do not worship money. The fire means a loss, actual and prospective, of $100,000 But I had rather lose that sum than lose one friend." And then he asked the waiter why his chop was underdone

Probably Hill never knew how many friends he had until this fire; indeed, they were more excited about it than he was. They thronged around him by the score, and of the thousands of people that stood and watched the conflagration from the Square, I don't believe there was one man, woman or child that wasn't sincerely sorry for the manager's bad luck. Yesterday his hand was tired with opening dispatches expressing sympathy and goodwill from people in all parts of the country.

The *Herald's* old game of endeavoring to affright the public in the face of a theatre fire, which in no sense was calculated to cause a feeling of insecurity, is about played out. Each time immediately after the burning of the Park, the Windsor, the Standard and the Comique, the *Herald's* unjustifiable malevolence against the managers of this city was similarly displayed, although in no case was there any loss of life. Even the Ring Theatre fire in Vienna was used as a handle to scare New York playgoers, and the time worn history of fires in theatres was again trotted out.

* * *

Frank Losee seems to have an embarrassment of contracts, actual or alleged. Three managers lay claim to his services—Tompkins for A Run of Luck, Hill for A Possible Case, and Kennedy for Lights and Shadows. The actor says that he gave eight weeks' notice to Mr. Tompkins when he accepted a part in A Possible Case. Mr. Tompkins says he was verbally engaged for the season of the piece. Mr. Kennedy asserts that Mr. Losee now repudiates an engagement which he entered into some time ago to create either the leading or heavy character in Lights and Shadows at the Arch Street Theatre, Philadelphia, on April 2, and to continue for two weeks from the 9th of the same month at the Fourteenth Street in this city. Losee says he will play with Hill.

* * *

The other day, in this column, I had something to say about press clubs accepting benefits at the hands of actors. The Boston *Post* in an editorial quotes the paragraph and approves and endorses my views in the following words:

> Actors are traditionally charitable, but their ought to be a limit to the demands made upon their time in the interest of this or that organization, and THE NEW YORK MIRROR does them and the general public as well a service by decrying the growing custom of testimonial benefits. Its remarks concerning one such occasion in behalf of the press club at Albany is not pleasant reading to journalists, perhaps, but it deserves repetition and emphatic approval. THE MIRROR's advice holds good in other places than Albany, and it will be greatly to the credit of writers for the press if it be taken to heart and followed.

If other representative newspapers like the *Post* will discountenance such expedients in future, there will speedily be an end to press club mendicancy.

* * *

He (an ignoramus) and She (a Wagner devotee) were warmly discussing the late season of German opera at the Metropolitan.

He—Your rhapsodies aren't to the point. The fact is that the public doesn't like Wagner. The season was a failure.

She—But not until they did The Jewess and other Italian works.

He—That was a *dernier resort* to pull up the business.

She—When they returned to Wagner people were turned away. The Gotterdamerung packed the house.

He—Of course—the sound of the name described the sentiments of the public.

The Benefit for Tony Hart.

The benefit for Tony Hart will take place on Thursday, March 15, at the Academy of Music, which has been donated by Messrs. Tompkins and Gilmore. Among other features decided upon for the bill is an act of Julius Cæsar, with Stuart Robson as Cassius, Nat Goodwin as Brutus, W. J. Florence as Cæsar, and W. H. Crane as Antony. These crushed comedians have been waiting a long while to knock out a tragedy, and here is their opportunity, with a big house assured to see fair-play and enjoy the sport.

A. M. Palmer, who is treasurer of the affair, has received a large number of contributions aggregating more than one thousand dollars. It is hoped to clear seven or eight thousand dollars by the performance. Tony Hart, in better times, was always ready to give his services and his money to any brother who was in hard luck. He was everybody's friend, and now that ill-health and misfortune have overtaken him everybody should be his friend. If all those to whom the comedian has done a good turn, and all those whose care he has chased away with laughter will come forward now, the gentle, generous, amiable favorite of other days will never need a helping-hand again.

The Growth of the Raymond Fund.

The subscriptions to the Fund for erecting a monument over the grave of the late John T. Raymond continue to come in with gratifying frequency and characteristic liberality. It was only necessary that the famous comedian's professional friends should learn of the matter to draw from them a ready and generous response. Manager A. M. Palmer, who is the custodian of the contributions, reports the following subscriptions, received since the last issue of THE MIRROR:

Previously acknowledged	$1,075
Joseph Jefferson	25
George Jones	50
David D. Lloyd	25
James O'Neill	25
Jefferson and Taylor	50
Lewis Baker	5
W. J. Ferguson	10
Joseph Pulitzer	50
M. H. Hudson	10
Richard Mansfield	25
A. J. Dittenhoeffer	20
Mr. and Mrs. Harry Pierson	10
W. J. Scanlan	25
Total	$1,405

The past week's receipts foot up $330, which added to the sum previously acknowledged brings the total to the above handsome figure. Mr Palmer will continue to receive and acknowledge all subscriptions that may be sent.

John Clayton's Death.

John Alfred Clayton Calthrop, better known by his stage name of John Clayton, died in London on Monday. He was born at Gosberton, Lincolnshire, Feb. 14, 1845, and made his first appearance at the St. James' Theatre, London, Feb 27, 1866, as Hastings in She Stoops to Conquer. The following year he played at the same theatre, the part of Landry Barbeau in The Grasshopper, which had been produced first in America, and in 1869 as Earl Mount Forrestcourt in Dreams. He then went to the Gaiety, acting young Calthorpe in An Old Score, Vaubert in The Life Chase, and Joe Lennard in Uncle Dick's Darling. Feb., 1870, saw him at the Princess' Theatre playing Nigel in the King o' Scots. In May he acted Jaggers in Great Expectations at the Court Theatre, and in November Mr. Jormell in Coals of Fire. In July, 1872, Mr. Clayton played at the Vaudeville as Joseph Surface in the School for Scandal, which had a run of 412 nights On December 14, of that year, he acted the leading role in Awaking. In 1873 he played Louis XIII. to Henry Irving's Richelieu at the Lyceum, and in 1874, at the same theatre, Juan de Mirafiore in Philip The next year he acted George de Chavannes in Charles Coghlan's comedy of Lady Flora. On October 18, 1875, at the Mirror Theatre, he filled the role of Hugh Trevor in All for Her so successfully that he was identified with it for nearly two years afterward His next role was that of Osip in The Danicheffs at the St. James, on Jan. 6, 1877. In January of the following year he appeared as Henry Beauclerc in the first production of Diplomacy at the Prince of Wales' Theatre. In 1879, at the same theatre he was seen in Caste and, later, in Sweethearts.

At the end of that season Mr. Clayton came to this country to join Dion Boucicault's company at Booth's Theatre. Here he appeared in several parts, but returned before long to England. His wife was Eve Boucicault.

The Silver Circuit.

What will be known as the Silver Circuit, embracing the Western chain of theatres, is now established. Peter McCourt, manager of the Tabor Opera House, Denver, has entered into a contract with Marc Klaw and A. L. Erlanger to establish a bureau in this city, for the representation of the theatres to be embraced in the circuit, which will include Kansas, Colorado, Nebraska, Wyoming, Arizona, and New Mexico. A permanent office will be opened about May 1 somewhere on Broadway, between Twenty-third and Thirty-third streets, and Klaw and Erlanger will represent this end, while Mr. McCourt will be the treasurer of the agency, with headquarters at Denver. The organizers think this territory, for amusement purposes, will soon become valuable, and their object is to organize the thriving towns of the States and Territories named in such shape that they will have a certain number of attractions every year—not too far apart, and yet not encroaching upon each other. The agency promises to ensure a better class of shows than have been traveling in the Silver Circuit, and consequently a more reliable fulfilment of contracts.

Bad Business Denied.

For some time past rumors have been afloat to the effect Frank Daniels' Little Puck company was in financial straits. The fact that the organization has for some time hugged the vicinity of New York has strengthened the rumor. Harry Watcham, business manager for the young comedian, said to a MIRROR reporter: "There is not a word of truth in any of the rumors afloat. Since I have been connected with the company it has been successful. The season has been prosperous, and there is a large balance on the right side of the ledger to show up to the present time. We are on the point of starting out now for the West as far as Denver. Mr. Daniels canceled his San Francisco dates because he has had enough experience with the Pacific Coast to know that there is no money there in the Spring. Instead of taking the trip this time when we start out next season we shall go over the Northwest circuit, playing through to the Coast, and not coming back East until after the holidays. Ignacio Martinetti, who joins us this week, is the latest acquisition to the company. Our season is booked up to the end of May without a break, and I expect that we shall close with a handsome profit."

Miss Hall Thrives on Erminie's Run.

Continuous and monotonous work is popularly supposed to exercise an ill effect, particularly when the work is of that order which wears upon the nervous system. Physicians are generally of the opinion, that the constant strain of playing one part a great many times without cessation, is likely to produce evil results, physically and mentally. The case of the actor who became insane during the tremendous run of Our Boys in London, a few years ago, was directly attributable to the tension of steady reiteration of the same lines and business. Professionals have frequently been known to fill one role so long that they have finally acted the lines out of their heads, and were compelled to take a rest. Especially do those artists who play conscientiously and sympathetically, suffer from the wear and tear of a long run. Your mechanical actor, who never brings the slightest sensibility to bear on his performances, is not affected in health by the routine. The deleterious effect, is chiefly noticeable among those that charge their acting with vitality, and who expend strength and energy every time they appear.

But the experience of Pauline Hall and Francis Wilson, of the Casino company, is exceptional. Mr. Wilson is as wiry and vigorous as if he hadn't played that delightful rogue in the miraculous Erminie seven hundred times Neither he nor Miss Hall ever slight their work or sacrifice the representation to spare themselves. A reporter who met the handsome prima donna in THE MIRROR office the other day was so struck with the evidences of her good health and good spirits that he questioned her on the subject.

"If I appear to be well," she said, "my looks do not belie my feelings. I never was better in my life. Of course, after singing one part such a number of times I am somewhat tired of it, but physically I'm not at all weary. I don't know what the experience of others has been who have participated in phenomenal runs, but, speaking for myself, I can't say that they are injurious to the health. I live very quietly and take enough exercise to keep in good condition. I'm very fond of horseback riding. When the weather permits I take a canter in the Park; when it doesn't I ride in the ring at Dickel's."

"You have missed remarkably few performances since Erminie's career over here began?"

"On account of illness I was out of the bill for three performances, and last Summer I had one week's vacation. But that was offered to me voluntarily," Miss Hall hastened to add, "because Mr. Aronson thought I should take a little rest. I didn't ask for it."

"Then you have missed but ten representations altogether."

"That's all. Since Thursday night of last week I have been singing a new song by Strauss in the piece, but otherwise I have sung no music in public since the 10th of May, 1886, except Erminie."

"And when do you take a regular vacation?"

"Next May. My contract at the Casino expires at the end of April, but the management want me to keep on a month longer, and I have agreed to do so."

"But you return to the Casino?"

"Yes, on the 17th of September, when The Oolah will be done, Mr. Wilson and Miss Jansen will go out and come back the same time that I shall. The company at the Casino during the Summer will be almost entirely new."

"Will you recreate in Europe or is America good enough?"

"I shan't cross the ocean. I have no friends on the other side, so why should I? My present intention is to take a cottage within a short distance from the city, either somewhere along the Sound or on Long Island. I am on the lookout for the purchase of some ground where I can eventually build."

The Casino has had no more faithful favorite than Miss Hall, and she deserves her prospective term of rest. The management say that they have never known a prima donna who was so free from the whims and caprices popularly associated with that personage and which generally make the hair of the director of a comic opera company turn prematurely grey. Miss Hall always attends strictly to her duties, never purposely disappoints the public and is peculiarly easy to "get along" with.

Henry Irving on Elocution.

The main question of art in acting was expressed in a very few words by Henry Irving, in a speech made at the close of his reading last week for the School of Expression in Boston. He said: 'Good acting is not declamation, but the expression of character, and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation. It appears to me, while not claiming to be an authority, that the danger in teaching elocution is that some formal and artificial method should supercede nature. But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the training of the faculties of the mind."

Mr. Irving's letter to Mr Curry, returning thanks for the School's present of a silver paper-cutter, with Mr. Irving's Mephistopheles as the handle, also suggests a subject for thought. Its text is as follows:

> *Dear Mr. Curry:*—Please convey to the students and teachers of the School of Expression my most cordial acknowldgements of their very beautiful gift. It needed no such token to make an enduring impression on my mind of the occasion which brought us together; but I shall always prize this souvenir very highly amongst the treasures which remind me of America. If I have done any service to the School, it is because we have a common aim, and because we are comrades in a great art. There is so much to learn and so much to do that, after all, there is no great distinction between master and pupil. Let me be remembered amongst you as one who is striving toward the same ideal, and who is glad to welcome by word and deed his fellow students on the way. Believe, very faithfully yours,
> HENRY IRVING.

The entire receipts of the reading were given by Mr. Irving to endow a lectureship.

The Union Square Theatre Fire.

At one o'clock on Tuesday afternoon, while a number of the stage carpenters were at work in the interior of the Union Square Theatre on the scenery of A Possible Case, they were startled at the sight of a volume of smoke curling up to the roof from the top gallery, which adjoins the East wing of the Morton House. Henry Raymond, the carpenter, and Jacob Hickman at once proceeded to the gallery with fire extinguishers, while Charles McCready, another carpenter, ran to the signal box and sent an alarm. The engines were soon on the spot. The progress of the fire was so rapid, however, that before extra companies could respond, the building was filled with smoke, and the stage and other attaches were forced to fly to the street. In the meanwhile there was a panic in the hotel, the top story of the East wing of which was ablaze. The frightened guests, many of whom were professionals, fled down the staircase, carrying their wardrobes with them. Charles E. Vernam, the hotel proprietor, acted with great presence of mind. The engineers were directed to draw the fires of the furnaces, fill the boilers with water, and shut off the gas in order to prevent explosion. A dense cloud of smoke filled the streets roundabout, but few flames were visible to the great crowds that at once filled the Square. Through the heroic efforts of the firemen the Star Theatre, where Henry Irving is playing, and other adjoining buildings were saved. Twelve firemen were injured by the falling of the burning gallery and taken to the hospital.

At 3 o'clock the flames were under control. The fire had been kept entirely from the stage, and the scenery had been damaged only by smoke and water. The walls of the building were intact, though the roof and galleries were ruined. On the Morton House four stories on the East wing had been gutted in the rear, and the front rooms had been soaked. There are many versions as to the origin of the fire, but it is generally believed it occurred in the upper part of the hotel over the front of the theatre. For a long time the Star Theatre was threatened, and all the stage hands were mustered and began taking out Mr. Irving's and Miss Terry's costumes in trunks. They also moved the scenery to a place of safety, and Manager Charles Howson saved his effects by offering $20 for its rescue. Mr. Irving's performance was not interrupted in the evening by the fire. The losses can only be approximated, the sum of $150,000 probably covering everything, most of which is covered by insurance. It is stated that Manager Hill loses between $50,000 and $60,000 The theatre will, most probably, be rebuilt at once. Robson and Crane lost about $6,000 in the scenery of the Comedy of Errors, which was stored in the theatre; and the scenery of A Possible Case, which is destroyed, is valued at about $5,000. May Waldron, of the Robson and Crane company, loses between $500 and $1,000 in handsome costumes.

"In my opinion," said Manager J. M. Hill, "the loss on the theatre will be between $50,000 and $60,000. That is not reckoning the loss of time nor the possible profits on The Henrietta up to the day that it was to run. You must remember that the theatre was almost practically a new one I had nothing left hardly but the four walls when I started in to fix it up last Summer, and then I spent $41,000 on it. About my insurance? Well, all that I was able to get was $10,000, which, as you may readily understand, is nothing at all to the losses.

"The fire commenced," continued Mr. Hill, "in an upper room of the Morton House. I observed fire showing through the wall to the gallery, and put on the sprinklers, but before twenty could be counted the whole roof of the theatre fired with a flash. Then I had the hose put on to the galleries, but seeing the rapid spread of the fire I began to try to save the books. Yes, I got all the books, but I lost my coat and had to borrow one from Frank Curtis. The smoke overpowered me and I had no sooner got out than I fell down in a faint."

William H. Crane didn't appear to be at all sad over the catastrophe that had cut short his engagement by almost a month. On the contrary, he hobnobbed with his friends and enjoyed the afternoon amazingly.

"I was going up Broadway," he said to a MIRROR reporter, "when a total stranger came up and said to me: 'You're in for it.' 'In for what?' I replied. 'Haven't you heard?' he asked; 'why the Union Square Theatre is on fire.' I jumped on a car and soon arrived at the unfortunate spot. Through the barber shop I ran with George C. Miln, and together we made our way into the theatre and began picking up all we could until the smoke made us retreat."

"Have I lost anything?" replied Stuart Robson in reply to a question. "No, I don't think so. Mr. Crane, with his characteristic heroism, rushed into the house and rescued all his own wardrobe and mine, and also that of Miss Fetter and Miss Johnson. Everybody who dressed underneath the stage must have had their costumes destroyed either by water, smoke, or fire. My great fear was that Miss Johnson's wig was lost. I am sorry to say also that my eye-glass is gone. When shall we resume our playing? Most probably not before we appear in Philadelphia."

"There's a man for emergencies," continued Mr. Robson, pointing to Mr. Crane. "There's presence of mind! Do you know that he didn't lose a minute after hearing of the fire, but snatching up a fireman's hat, he rushed into the theatre, rescued two umbrellas and a walking-stick, ran out to the Star Theatre, caught hold of a trunk belonging to a member of the Lyceum Theatre company that was already attached (to a man's shoulders), and seeing Mr. Proctor coming along struck him at once for open time in his circuit. There's a man for an emergency!"

James Jay Brady, the assistant manager of the theatre, was down town attending to a case in court. "Coming up town," he said to the reporter, "I heard of the fire. I was on a car, and, jumping off, ran like mad from Eleventh street to Fourteenth street. After much difficulty I managed to enter the theatre. My first thoughts were for the safety of the attaches, but I found them all right. Miss Jessie Storey's mother was ill, and had to be carried out of her room in the Morton House. I have secured a place for them, and am busy now looking after the welfare of the stage-carpenters and our other employes.

Louis Harrison was met leaving the Union Square: "I think it fatality," he said. "It was Sydney Rosenfeld's Mystic Isle that was being presented at Brotherton's New Temple Theatre, Philadelphia, when it was burned down, and it is his play of A Possible Case that was in this instance shortly to be presented." One of the evening newspapers reported that Roland Reed was among she missing. He had retired, and being a late riser, had, it was believed, perished in the flames. The truth of the matter was, that Mr. Reed had gone to the ball of the Cercle Francais De l'Harmonie on Monday night, and slept at the home of his advance agent, Harry Hine. On Tuesday night he appeared as usual at the Fourteenth Street Theatre in The Woman-Hater.

The theatre presented a remarkable appearance the day after the fire. On entering, the first thing that strikes the eye is the strings of beautifully-colored icicles which hang from all parts of the decorations. The next is the chariot-race drop-curtain, which has been glazed with a thin coat of ice, bringing out the colors in their original purity and freshness. Seen from the stage, which is uninjured, the extent of the damage can be observed as well as the spot where the fire first entered the theatre from the hotel servants' quarters. The galleries are burnt, and the greater part of the roof from the proscenium to Union Square, has fallen in, the wreckage resting on the gallery where it buried the injured firemen. The tall walls on the north and west sides are in a dangerous condition, but beyond those structural damages, there is not enough wreck to prevent a rebuilding.

Manager Hill, when seen yesterday (Wednesday) at the Union Square Hotel, stated that within thirty days after the time that the fire insurance people had adjusted the losses, he would have the Union Square Theatre rebuilt, and that the first play produced would be Sydney Rosenfeld's A Possible Case. The new theatre would practically be a reduplication of the old one.

The Henrietta will be produced at the Hyperion Theatre (G. B. Bunnell's), New Haven, Conn., on Friday and Saturday of this week; at the Amphion Academy, Brooklyn, next week, and probably the two weeks commencing March 12 at Niblo's Garden.

Our Annual.

The Mirror Annual is now in the binders' hands. It will be ready on Saturday, March 24.

WHAT THE MIRROR ANNUAL WILL BE.

The Mail and Express

Such a work is certain to be valuable, and under the supervision of the Editor of THE MIRROR, Mr. Harrison Grey Fiske, it is pretty sure to be exhaustive, accurate, readable, and thoroughly good.

IT WILL BE WORTHY OF THE MIRROR.

Boston Times.

THE NEW YORK MIRROR Annual will be out early in March, and from its prospectus, which I have just received, I am of the opinion that it is likely to be one of the best publications pertaining to the theatre of many years. It will be, so far as I know, the only real directory of the American dramatic profession, and this fact in itself will render it of great value. It is always safe to count on something good which bears the stamp of THE MIRROR, and I am pretty sure the Annual will prove no exception to the rule.

ITS PURPOSE.

Detroit Free Press.

Harrison Grey Fiske, the indefatigable and accomplished editor of THE NEW YORK MIRROR, is about to issue the Mirror Annual for 1888. The purpose of the author is to furnish the contemporary stage with a complete and accurate record.

AN IMPORTANT FEATURE.

New York Graphic.

Harrison Grey Fiske, editor of THE NEW YORK MIRROR, has had prepared and will shortly issue a long-needed directory of the stage, and hereafter it will be regularly issued as an annual. Its principal features are very important to have at hand in compact form, and it will doubtless be as much-prized by actors as the *Tribune Almanac* is by politicians.

A LARGE SCOPE.

Boston Journal.

A new theatrical book that will prove of undoubted value is the directory of all members of the theatrical profession, to be issued the last of this month by THE NEW YORK MIRROR. The work is also to include chronological records, obituaries and other matters of interest. It's scope is very large.

Professional Doings.

—Prof. Weston, actor, artist, vocalist, etc., with an elaborate stereopticon outfit, invites correspondence with managers and others.

—J. A. Mack has engaged Beverley Turner as stage manager for Robert Downing.

—Spencer O. Stokes, assistant treasurer of the Fifth Avenue Theatre and father of Mrs. John Stetson (Kate Stokes), died on Tuesday last of a complication of disorders. He will be buried to-day (Thursday) from the Little Church Around the Corner. Mr. Stokes was for three years with the Fifth Avenue Theatre. He was an old circus manager.

—A. M. Palmer presided at the Goethe Club reunion last Saturday night at the Hotel Brunswick. Parke Godwin read an excellent paper on "The Theory of Art" Among the many present were Colonel Robert G. Ingersoll, George Fawcett Rowe and Walden Ramsay.

—Joseph Adelman, leading man, character actor and stage manager, has returned to town and is at liberty. His address is at 171 Rivington street, this city.

—W. H. Mack, Jr., has just closed a long engagement as the Love Fisherman in Rice's Evangeline, and is at liberty.

—Edward J. Hassan's fine scenic production of One of the Finest has met with much deserved success on the road. He has added a number of local scenes to it, which go with a roar everywhere.

—Tom Webber's new play, Good News, has been pronounced a drama of strong emotional interest. H. S. Taylor is booking its time for next season.

—The success of Robert Downing through the cities of the East has been something phenomenal, according to Manager J. H. Mack, especially as New England has not been considered by Booth, Barrett, Keene and other tragedians as a strong territory for tragedians. Mr. Mack is receiving large certainties for return dates in the principal cities with Downing.

—T. W. Keene will open the next season at the Grand Opera House, New Orleans. Manager Greenwall will thoroughly overhaul the theatre during the Summer, and put in new chairs and scenery. He has already booked some strong attractions, including Lotta, J. K. Emmet and Sol Smith Russell.

—The new River Street Theatre, Wellsville, N. Y., has a seating capacity of six hundred, and is thoroughly equipped for all kinds of attractions. H. G. Dobbins, the well-known proprietor and manager, will give a certainty or share with some first-class attraction for the opening—one or three nights.

PROVINCIAL.

BOSTON.

A large and enthusiastic audience greeted the Boston Ideals Monday evening at the Boston Theatre, on which occasion Zelie de Lusan appeared as Marie in The Daughter of the Regiment, a role new to her admirers in this city. The programme for the rest of the week includes Victor the Blue Stocking for Tuesday and Friday nights, Fra Diavalo Wednesday and Saturday nights, The Bohemian Girl Tuesday night, and Saturday matinee The Daughter of the Regiment will be repeated.

A new version of Suppe's Boccaccio was brought out by the McCaull Opera co. the first of the week at the Park, and the performance fully justified the claim of the manager as to its superiority over the old libretto, which was translated from the French instead of the German.

The Casino co. is in its second week at the Globe, and doing an excellent business. The Marquis is billed for an entire week, and is given with all the scenery and effects which made it a success in New York.

Mr. Boucicault has made some important changes in Cushla-ma-Chree since it was first brought out, and for the better. In spite of its general "go" there were some places in the drama which dragged. These places have been gone over with a ruthless hand and the dialogue cut, changed and added to until now it runs with all the smoothness of a well-oiled piece of machinery. Mr. Boucicault's own part, Andy Dolan, though perhaps too strongly suggestive of certain characters in other dramas from his pen, is a rich and enjoyable piece of acting. The piece will hold the stage for the present. Although the dates are not given the manager of the Hollis Street announce the coming next month of Mme. Modjeska, who will appear in those seldom-acted Shakespearean plays, Cymbeline and Measure for Measure, in addition to Romeo and Juliet. Mr. Sothern is also to come in a new play, and a visit from Mr. Daly's co. is promised. It would be difficult to say more than has been said of that most delightful play, The Belles of Haslemere, which is still drawing crowds at the Museum.

Crowded houses have been the order of the day, or rather night, at the Howard the past week, during the stay of the Star Specialty co. now in New York at Tony Pastor's. This week Marinelli's Congress and the Big Four are the attractions, this being their second engagement this season.

Gus Hill's Novelties at the Windsor follow The Scout of the Yellowstone, and are drawing fair houses.

Held by the Enemy is announced for early production at the Park.

Manager Harris, of the Howard, leaves early in May for a ten weeks' run through Europe, for the purpose of securing novelties for next season.

PHILADELPHIA.

The attendance at most all of the theatres during the past week has been very large, in spite of the Lenten season, and this affords proof that the fashionable class in this respect, as in many others, is the least valuable part of the community. At three of the prominent theatres strong English melodramas have been presented, two of which, Harbor Lights and A Run of Luck, were entirely new to us, but the merits of which are already so familiar to the readers of THE MIRROR, that lengthy criticism from me would be folly.

Harbor Lights at the Chestnut Street Theatre drew crowded houses nightly, and was received with every evidence of favor. Its plot is simple and direct, with no side issues to divert or weaken its purpose. Its action is quick, breezy and invigorating. It contains the proper amount of comedy and of good dramatic situations, and also handsome and realistic scenic effects. The quick-action, rapidly-changing scenes and thrilling climax of the fourth act wrought the audiences up to unwonted enthusiasm, in which every one seemed to share alike. The cast was excellent. E. H. Vanderfelt, as the young sailor, having especially deserved and won unstinted praise. Helen Weathersby having left the co. just before its arrival here, owing to domestic affliction, the role of Dora Vane was at short notice assumed by Mrs. Vanderfelt, who is entitled to credit for her meritorious performance. Dora Goldthwaite has been engaged for the role and filled it, of course, with credit, during the latter half of the week. Harbor Lights is a valuable addition to the stock of [illegible] and gives promise of long life. It remains another week and will be followed 5, by Nat C. Goodwin.

At the Chestnut Street Opera House A Run of Luck has packed the house. It is a most entertaining play, certainly vulnerable to criticism, but of such beauty and absorbing interest that its faults can easily be overlooked. Its plot is clean, its incidents reasonable, and its characters drawn with skill and delicacy. Its scenery is remarkable alike for beauty and for skillful construction. The ball-room scene affords a delightful surprise, and the entire audience partakes of the excitement attendant upon the race. Of the cast it is difficult to speak because of its almost uniform excellence. And altogether I find A Run of Luck a most delightful play, and I am happy to learn that it remains here yet three weeks.

Evangeline, the ancient and well-beloved, the prolific mother of actors, just as inane, but just as pretty as ever, drew eager crowds to the Walnut Street Theatre during the entire week. True, between the acts the house looked comparatively empty, but the votaries were all back in their places when the rising curtain again revealed the charming, shapely maidens clad in their abbreviated costumes. I have certainly seen the play better cast, but Annie Boyd, Alice Butler and Barney Reynolds quite acceptably filled their roles, and the performances were given with much spirit. Evangeline remains this week, and James H. Moffitt, the original Lone Fisherman, joins the co. Mr. and Mrs. W. J. Florence 5.

A Rag Baby played to fair business at the Arch Street Theatre. New songs and novelties were introduced, and Charles Reed added to his list of admirers. This week Dan'l Sully in Daddy Nolan; Salsbury's Troubadours in the Humming Bird 5.

That sterling melodrama, The Lights o' London, was the attraction at the National Theatre, and business was excellent. The co. was strong. This week, N. S. Wood in The Waifs of New York. One of the Bravest 5.

At the Broad Street Theatre, Creston Clarke appeared in The Lady of Lyons. Having recently had just cause to praise the efforts of this young actor, I would certainly be happy if I could continue to bestow praise, but in this case it is impossible. By so doing I would render my former words valueless, and would do injustice to Mr. Clarke's better efforts. His Claude Melnotte was badly conceived and badly portrayed. It lacked the fire, the abandon, the buoyant, restless spirit of the hopeful, ambitious youth. It savored of the severity of Hamlet, and was grave to dullness. Mr. Clarke's reading was quite faulty. He pitched his voice upon too low a key, and also failed to give the lines their proper meaning. Olga Brandon was a very unsatisfactory Pauline, and in fact every member of the cast helped to weaken the performance. The play was evidently given without proper study or preparation, for, from Mr. Clarke down, nobody seemed familiar with the lines. Mr. Clarke, following the example of his father, lays great stress upon facial expression, but this at best can only be an auxiliary to action and tone, and alone is a very unsafe dependence.

At the Central Theatre Marinelli and Original Big Four comb. played to good business. Among the clever features, in addition to Marinelli and the Big Four, were Lester and Allen, Charles and Ella Jerome in a very good comedy sketch and P. C. Shortis the unequalled banjo artist. This week Moran and Thomas' Minstrels and Huber and Allyne's Specialty co. Howard Athenaeum co. 5.

Hazel Kirke was produced at Forepaugh's Theatre by permission of A. M. Palmer. Victory Bateman appeared in the title role. The play was handsomely staged and met with great success. This week J. Z Little in The World. Sid France in Dead to the World 5.

At the Lyceum Theatre Skipped by the Light of the Moon was presented by a co. headed by William Blaisdell, Jr., and Augustus Frankel. The business was very large. This week Under the Gaslight; Edmund Collier 5.

Robert McWade, supported by a competent co., presented The Colleen Bawn at the Continental Theatre to large houses. This week, Ada Gray in East Lynne; Wilbur Opera co. 5.

At Carncross' Opera House there has been but a repetition of the old story: good performances and good business.

Items: The costumes worn by Creston Clarke as Claude Melnotte, were presented to him by his uncle Edwin Booth.—The Broad Street Theatre is for sale.—No one in the business labors more incessantly than Fred. Zimmerman, manager of the Chestnut Street Opera House. He has now gone to Atlantic City for needed rest.—Lew Simmons will reenter the dramatic field next season. He will put upon the road a new farcical comedy, and will have as an associate a prominent journalist of this city.—At the Central Theatre, on Friday night last, a handsome gold badge and medal were presented to James F. Albert, the pedestrian, by some of his admirers.—Sam Hemple was presented on Tuesday night last, at the National Theatre, with a watch-charm, his friends thus commemorating his 100th performance of Joe Jarvis in The Lights o' London.

NEW ORLEANS.

Last week was a very dull one in theatrical circles. Both the Grand Opera House and St Charles Theatre were closed, for lack of suitable accommodations. The weather was also bad.

At the Academy of Music, that little New Orleans favorite, Lizzie Evans, appeared in Our Angel and Fogg's Ferry. This was a return engagement. Miss Evans having played at the Academy the second week of the season. Our Angel has been reconstructed and altered, so that it goes with more vim. The star part has also been elaborated. A Night Off 26-March 3.

Comic opera was the bill at the Avenue Theatre, with Grau's Fifth Avenue co. Notwithstanding the bad weather an excellent business was done. The troupe, taken in its entirety, is a good one. Misco's Magic Talisman 27-March 3.

Frank I. Frayne did an immense business at Faranta's in Mardo, the Hunter.

Robinson's Museum was fairly attended.

Jetties: Mrs. A Selden, well known in the profession, has returned to New Orleans. She is stopping with friends and will remain in the city some time.—Clovernook, Lizzie Evans' new play, was rehearsed daily during her engagement here, for an early production on the road.

SAN FRANCISCO.

FEB. 21, 1888.

The only sensations of the week just ending were the Bush Street attachment of the box receipts of the Gypsy Baron at the Baldwin, and a set-to between Harry De Lorme and Fred. Urban two belligerant gypsies. In the former case Conried and Herman reply that their contract to appear at the Bush was signed by Manager Fitzgerald without authority, hence their coming to the Baldwin. The judge decides later. In the latter case the courts were also resorted to, arrests having been made, and the usual discharges following, after fines and costs were imposed upon and paid by De Lorme, the whole resulting from the idiotic jealousies so prevalent among players in general, and singers in particular.

The Alcazar was thronged last night in greeting of a new production by Inigo Tyrrell entitled His Natural Life. It is a new work in six acts, not very well received by the critics.

Lost in New York was brought out for its initial San Francisco production at the California Theatre last night, before a moderately good-sized audience. Gypsy Baron is now in his second week at the Baldwin. Business thus far has been amazingly large. Next week the Vice Admiral. Booth and Barrett March 5.

As predicted in my last letter the Ivy Leaf has made a very pleasing impression at the Bush—a profitable one too. I think the reason I do not like the work is because of Georgie Conaline's singing of "Home Sweet Home," for when I heard it I heartily wished she was in it. Hoyt's Hole in the Ground next week.

The Royce-Lansing combination of Bell Ringers opened at the Orpheum last night and were splendidly received, a compensation richly deserved by the enterprising manager, Gustav Walter, for he is somewhat disappointed over the failure to appear of Prof. Marenso and wife.

Iolanthe was revived last night at the Tivoli before a tickled audience, and a large one, too. The return of Belle Thorne and Katie Marchi created an old time enthusiasm which must have seemed to those artists like getting back home again.

Items: The ladies of San Francisco have gone daft over handsome Mr. Carlyle, the new leading man of the California.—Harry De Lorme's song in the first act of the Gypsy Baron is difficult to sing, but is so finely rendered that he receives the nightly encore it so richly merits.—The amateurs who produced Richelieu at the Baldwin not long since presented Manager Robert M. Eberle with a beautiful copy of Goldsmith's She Stoops to Conquer in appreciation of his patience as director.—Sam Thall and Louis Morgenstern are in the city preparing to resume the Levick tour.—George Field goes in advance of Washington Irving Bishop, whose season in Los Angeles has not been a success so far as heard from for the first week.—The proprietor of the Bush Street Theatre is occupying a front seat at the office of his dentist every day. When this week's profit is securely tucked away among and in his molars he will hie himself eastward.—We shall see Fanny Davenport this Summer in La Tosca, 'tis said.—Several slight changes were made in A Dark Secret at the California last week, Ed. Stevens of the stock co taking Mr. Peterson's part of the victorious oarsman in the Henley regatta.—Karl Formes and wife, with Josie Simon, a young pupil of his, leave shortly for Europe. He predicts a great future for the talented lady—saying she has a "powerful dramatic soprano voice."—The Verein Eintracht masquerade ball at the Pavilion was a much greater success this than in any past year. The dramatic profession and its press representatives were as usual not forgotten.—When Katie Marchi returned to the Tivoli she must have taken all her friends with her, for her first appearance last night as Iolanthe—her part in the original production—the entire audience seemed to go into one furious spasm of delight.—Our Charlotte Little makes an exceedingly handsome She.—Charles Hoyt is here and busily engaged on his new play, A Brass Monkey, while Mrs. Hoyt is undergoing medical treatment for her throat.—Annie Pixley comes to the Baldwin, after the Booth and Barrett season, in The Deacon's Daughter.—The panoramas still receive their share of patronage from our citizens and the numerous tourists.

ST. LOUIS.

Grand Opera House: The Highes Bidder this week; Mrs. Langtry next week.

A Dark Secret had a packed auditorium almost every performance last week at the Olympic. At the matinee on Washington's Birthday there was the largest crowd that the house has ever had at an afternoon performance during its existence. Edna Carey, as May Joyce, seems to look on the bright side of things in the most serious moments, nevertheless she gives a fine rendition of the role. Virginia Nelson, as Nellie, was warmly applauded. James L. Mason, as Jonas Norton, was strong in that heavy part. Hudson Liston, as his son Jonas, gave a fine character picture. Frank Lane, as Martin Brooke, looked manly and made the leap correctly every night. The tank was well put on and the scenery very fine. Mrs. James Brown Potter this week; Denman Thompson next.

The White Slave did a good business at the People's last week. May Newman, as Lena, is improving, and has made the character one that she will be identified with. Sam'l of Posen this week; Jennie Yeamans next.

Redmund and Barry had fair business at Pope's last week. The play is inclined to the ideal and has some improbable situations. William Redmund gave a remarkable rendition of the star male role, and was ably seconded by Mrs. Barry. The scenery was handsome and the Bohemian dances were unique and novel. McKee Rankin this week; Barry and Fay next.

The banner houses of the last week have been those of the Standard Theatre. Parson Davies brought a specialty co. that proved to be a strong magnet. It was headed by William Muldoon. The vaudeville part of the show was good. This week, Sheffer and Blakeley; next, Hyde and Behman.

Tags: The Forgiven co. laid off here last week. Fred. Bryton went to Chicago as defendant in a law-suit.—Charles W. Allison sends his respects to THE MIRROR.—Thomas A. McKee, advance of the Danites, was a member of the old Pine Sreet Theatre stock co. in 1872.

CINCINNATI.

E. H. Sothern in The Highest Bidder scored a decided success past week at Heuck's, his work in the role of Jack Hammerton being so meritorious as to win the rising artist several nightly recalls. His support, which included C. B. Bishop, Belle Archer, Rowland Buckstone and Herbert Archer, was unusually fine. This week A Dark Secret, followed 5 by She, George Knight and his wife in Over the Garden Wall 4. Kiralfy's Around the World in Eighty Days underlined for week of 11.

At the Grand Denman Thompson's Old Homestead was the attraction. The local critics, wonderful to relate, were unanimous in their praise of both artist and play. The support was excellent, and Manager Rainforth's mounting of the play was superb. This week Arthur Rehan's co. The Still Alarm underlined for 5.

Newton Beers presented Lost in London at Havlin's past week with satisfactory results financially. The support included Jessie Lee Randolph and Samuel Bernard, a pair of thorough artists, both of whom were well received. This week Little Nuggets. Shadows of a Great City 4.

A feature of the Australian Novelty co.'s programme past week at the People's was the cornet solo rendered by Marie McNeill. Le Clair and Russell's sketch, Aimee Austin's ceiling-walking act and Edward Leslie's mimicry were also liberally applauded. This week Hyde's Specialty co.; March 4, Dempsey and Madden's Round New York co.

Herne's Hearts of Oak co. terminated a successful week's stay at Harris' 25. The play was attractively staged, well cast, and if the attendance by taken as a criterion, its merits were certainly appreciated by the frequenters of Harris'. This week J. Clinton Hall in Ranch 10; Jennie Kimball's Comedy co. in Mam'zelle 4.

Between Acts: The third annual benefit of the Theatrical Mechanics' Benevolent Association will take place at the Odeon on April 6.—Young Sothern complimented the management of Heuck's for the stage-settings in The Highest Bidder.—Manager Fennessy returned 24 from New York, accompanied by H. S. Taylor, of the Dark Secret co.—Al. G. Fields, proprietor of Fields' Minstrels, was in the city last week.—Manager Avery is making the season at Rohl and Middleton's a very successful one.—Mrs. Ruby Lewis, widow of the deceased ex-treasurer of the Grand, has returned to New York to reside.

CLEVELAND.

At the Opera House, Margaret Mather has been playing to audiences which tested the seating capacity of Manager Hartz's handsome auditorium. Miss Mather was seen as Juliet, Rosalind and Leah. The pieces were capitally staged. The engagement was most satisfactory from a financial point. This week, Dixey in Adonis first three nights, and Duff's Opera co. in Dorothy fill out the balance. Frank Daniels in Little Puck 5 7; Clara Morris 8-10

Henry T. Chanfrau is a clever imitator of his father in the role of Kit, but he carries a lot of duffers with him as support. This was, perhaps, one of the reasons why The Arkansaw Traveler didn't draw at the Park last week. Besides "chestnuts" seldom pull in this town. This week, Kellar. Julia Marlowe 5, week.

C. A. Loder, a very comical Dutch comedian, with decidedly original ideas, has been seen all the week at the Columbia, in his specialty piece called Hilarity, which does not belie its name. Loder is a graduate from the variety houses, and is sure to do well in his new venture. Business good. This week, T. J. Farron. Next, Hicks and Sawyer's Colored Minstrels.

Zozo, with its fine scenery and pretty girls, has packed H. R. Jacobs' Cleveland Theatre all the week, the S.R.O. sign being displayed several times. George H. Adams was likened to Dixie by a local critic. Pauline Montegriffo as Zozo and Miss Toma Hanlon's sweet vocalization were equally successful. This week, Sadie Hasson and J. J. Dowling in Nobody's Claim. McKee Rankin next week.

Items: Chauncey G. Pulsifer, of this city, will put on the road Oliver Edwards' drama, Algiers.—Will Ellsler, of the Park, has joined his sister Effie's co.—Joe Frank and Isadore Friedman, both connected with the Cleveland Theatre last year, are with Zozo.—H. S Taylor will represent Effie Ellsler next season.—Mr. Manning, of Manning and Drew, visited his home here this week.—A Tin Soldier will soon be at the Park.—Mrs. Scott Siddons will appear at Music Hall the first week in March.—J. W. Butler, of Detroit, has leased the Cyclorama of Chattanooga and Mission Ridge Battles.—Billy Madden's co. in 'Round New York, with Jack Dempsey, the pug, opened for a brief season at the Casino Feb. 27. This theatre is picking up under G. C. Phillips' management.—John Brand, the Cleveland baritone, is with Dorothy.—Dowling and Hasson have accepted a new play, called Jack the Rover, written by a Philadelphia man name Ernest Vane-Tempest.

BALTIMORE.

The Bostonians gave an attractive repertoire at Holliday Street Theatre last week to good houses. The novelty of the week was the production of The Poacher, which proved a melodious, pretty opera, and one which seemed to catch the popular fancy. Mignon was given for the first time in a number of years, and most successfully. Marie Stone's singing of Filina was a brilliant piece of vocal work. Robert Mantell in Monbars began a week's engagement on Monday. On Saturday night he will appear in Othello, supported by J. W. Albaugh as Iago. Next, Vernona Jarbeau in Starlight.

Ford's Opera House was occupied by local attractions last week, but opened its doors on Monday night with Gillette's She.

At the Academy of Music, Edmund Collier and his co. drew good attendance. The star is an actor of good methods, a fine physiqe and a pleasant, resonant voice and left behind him a favorable impression. The co. was weak. The National Opera co. was billed to give a week of grand opera, but its collapse in Washington on Saturday settled the engagement here. The advance sale was good. The management announces that the week will be filled in by Lights o' London. Next, Pat Rooney.

Under the Gaslight was given with good spectacular effect and by a good co. at Forepaugh's Museum, and drew big houses. Oofty Gooft (Gus Phillips) played Snorkey in a natural, easy way that made the character quite effective. Mercedes Malarini was an excellent Laura Courtland and the fun of Bermudas and Peachblossom was in good hands with W. J. Sully and Nellie Germon. Sid C. France, in Dead to the World, opened for the week with a big Monday matinee. Next, Standard Opera co. for two weeks. The return engagement of Reilly and Wood's Big Show was a repetition of the packed houses that characterized its former visit here. The programme was enjoyable in every respect. This week, Harry Williams' Own co. Next, Austin's Australian Novelty co.

N. S. Wood appeared at the Front Street Theatre in The Boy Scout and The Boy Detective to big attendance. W. M. Paul in Lucky Ranch is the current attraction. Next, Thrown Upon the World.

Items: The Kenilworth gave a very successful production of Cricket on the Hearth on Saturday night to a packed house at Ford's. Hattie Weems appeared, with the club, in the title role, and gave a charming, cleverly rounded performance of the character.—H. J. Conway, late manager of the Academy of Music, has leased the property formerly known as Gibbons' Hotel and made a complete renovation. The house is newly papered and furnished, electric bells in every room—in fact, made first-class in every respect. About $8,000 have been expended in its improvement. The house has always been popular with the profession, and will no doubt continue so under the regime of Mr. Conway. It will be known hereafter as the Saratoga.

JERSEY CITY AND HOBOKEN.

At the Academy of Music Lost in New York drew excellent houses all last week. The piece is very sensational and possesses all the modern improvements in melodrama—tank, steam-launch, etc. It was carefully staged and presented and gave evident satisfaction. This week Mestayer and Vaughn opened to large house 27 in Check 44; or, Tobogganing. The skit is very funny, and will no doubt continue to good business.

Injunction: On Saturday night, 25, a deputy sheriff meandered into the Academy after the performance and served an injunction on the scenery and effects of Lost in New York. The difficulty was caused by dissatisfaction of the author of the play, Leonard Grover, with the management of Miles and Barton. Manager Ed. Bloom offered to pay $500—which sum was mentioned in the legal document—but it was refused by the officer on the ground that it was three minutes after 12 o'clock, and so the tie-up took place. The effects of the co. were still furthur tied up Monday morning, when Sheriff Davis levied another attachment for $1,500. This will probably knock the New Haven engagement endwise. The property is still guarded at the Academy and cannot be removed until Mr. Grover's claims are settled.

HOBOKEN.

At Jacobs' Corinne did an immense business last week in Arcadia. The house was filled at every performance by a highly appreciative audience, and the co. gave excellent satisfaction. This week the Wilbur Opera co. opened to good business. They will change their programme at every performance. Next week Dan'l Sully in Daddy Nolan.

Cronheim's Germania did only a medium business last week. This week promises better, with the National Four as the attraction. Next week, Lilly Clay's undress parade of feminine beauties will endeavor to educate the average Hobokenite in the mysteries of the female form.

Items: McAleer, special officer at Jacobs' Theatre, has got himself into trouble by nearly murdering a saloon keeper. Manager Semon says the officer has heretofore borne an excellent character.—An amateur performance of Red Riding Hood will take place at McPherson Hall, Jersey City, 23-4. There are about forty very clever young people in the cast, and the stage management will be under the direction of George Boorman.

BROOKLYN.

Cora Tanner in Alone in London did well at the Park Theatre last week. Natural Gas was played to fair business on Monday evening. Next week, Rosina Vokes.

At the Brooklyn Theatre Frank Daniels and Little Puck attracted good audiences last week. A Rag Baby opened to excellent business on Monday evening.

The Dalys in Upside Down made a decided hit at the Grand Opera House. They were succeeded on Monday evening by Herrman, who drew a large audience. On Friday afternoon the fifth annual benefit of Brooklyn Lodge 22, B. P. O. Elks, will be given at this house. A strong bill has been prepared, and the affair promises to be a success. Next week Charles T. Ellis.

True Irish Hearts was fairly successful at the Criterion last week. Hattie Bernard Chase in Rags, the Wildcat, played to good business on Monday evening.

One of the Bravest did a good week's business at the Standard Museum. On Monday evening Life in a Great City was presented. Business good.

BROOKLYN, E. D.

Tin Soldier played to good houses last week at Lee Avenue Academy. Nat Goodwin in Turned Up to packed house 27.

Thatcher, Primrose and West played to very good houses at the Amphion Academy last week. Margaret Mather repertoire to very large house 27. Next week, Mayo.

Her Atonement did large business last week at Proctor's Novelty. Oliver Byron in Inside Track to good house 27.

Gus Williams played to great houses last week at the People's. Thrown Upon the World to packed house 27.

Item: The Lee Social Club gave concert and reception Sunday evening, 26, at Turn Hall, giving a very pleasing entertainment. Percy Gaunt, leader Tin Soldier co., played all accompaniments, the evening winding up very pleasantly in dancing.

LOUISVILLE.

Held By the Enemy had a fairly good week at Macauley's. The play made a favorable impression last season, and drew well in consequence. The changes made are for the better. This week, Denman Thompson.

Carrie Tuitein and Harry Pepper, in Nan's Acre Lot, had medium houses for three nights at the Masonic. The play calls for no special mention, being very weak. Lilian Lewis in a version of As In a Looking Glass, arranged especially for her, finished the week to business that averaged well. A White Slave follows.

Harris' attraction was Clinton Hall in Ranch 10, and it failed to draw. Hardie and Von Leer this week in On the Frontier.

Pistols and knives and sanguinary times generally marked The Checkered Life engagement at the New Buck. The incidental feats of marksmanship were really wonderful.

Items: Manager Savage, of the Buck, and treasurer Meffert, of the Masonic, are both confined to their rooms by serious illness.—Mr. and Mrs. Charles Pope are visiting Manager Macauley. Mr. Pope was long connected with amusements in St. Louis. His wife is Manager Macauley's sister.—Carrie Tutein was suffering from a severe cold while here, and unable to sing.—Tender words were uttered in memory of William A. Warner at the meeting of the Masonic Lodge of Sorrow, recently held. Mr. Warner was business manager of Macauley's under Barney McAuley, and father of Morris Warner, now with Robson and Crane.—There is already talk of a monster benefit for Gene Elrod.—A floating theatre is in process of construction here that will be a perfect gem in its way. It will have all modern improvements and will seat about 800. It is not known whose venture it is, but the idea seems to point to profit.—Edith Crolius, leading lady of The Checkered Life co., secured, through process of law, a large sum of back salary due her during the engagement here. She is a pretty woman and a clever actress, deserving of better surroundings.—Harry Johnson, the clever door-keeper at the New Buck, entertained a number of his friends at supper Thursday, 23, the occasion being a birthday.—The Boston Star Concert co. will give one performance at Macauley's, Sunday, 26. In the co. are Walter Emerson, the cornetist; Rudolph King, Nella Brown and others.—It is given out that A. J. Stern, owner of the Cincinnati Baseball Club, will back Carrie Tutein and Harry Pepper in a new play.

ALABAMA.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): J. S. Murphy to good business in Kerry Gow and Shaun Rhue Feb. 20-21. Mrs. James Brown-Potter in Loyal Love to heavy business 27. Mrs. Potter was greatly admired and brought before the curtain after each act. The support is weak. Mendelssohn Quintette Club 23 to good business.

Casino Theatre (Harry Walker, manager): Opening up with new people this week and are giving a most enjoyable entertainment. The patronage is good. Timmins and McCloud deserve special mention. They are better than the average.

Items: The many friends of Mr. MacCollin are glad to hear that he has reorganized his Opera co. and on the road again. Mr. MacCollin is a pleasant gentleman, hard worker and deserves success.—The Opera House Hotel is very popular with the profession.—Ben. S. Theiss, Assistant Manager at O'Brien's, will spend the Summer at Asbury Park, the guest of Max Lowenthal, the gentlemanly advance agent of bright little Patti Rosa.

MOBILE.

Theatre (J. Tannenbaum, manager): Mrs. Potter in Romeo and Juliet Feb. 20. A large audience in spite of a raging rain-storm assembled to greet the lady. Everyone felt kindly disposed, and expressed their pleasure when the few chances offered. The bed-room scene was very realistic, leaving little for the imagination. Support fair. Michael Strogoff, shorn of some of its former trappings, to good business 21. Everybody pleased.

ARKANSAS.

PINE BLUFF.

Opera House (S. F. Hilsheim, manager): The Shadows of a Great City to a very large and enthusiastic audience. The play is immense and the scenery grand. Annie Ward Tiffany's impersonation of Biddy Ronan was very good.

Reed presented Humbug and Cheek Feb. 21 to large audience. Wilson and Rankin's Minstrels played to fair business 23; Marie Prescott 8-9; Jim the Penman 10.

Item: Roland Reed and his co. were tendered a banquet at the Hotel Trulock on Feb. 21 by their friends in this city.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Roland Reed presented The Woman-Hater to an overflowing house Feb. 20. For the first time in the history of this house the management was compelled to turn people away. Mr. Reed's conception of the character of Samuel Bundy is not as acceptable as John T. Raymond's, but is pleasing. Play and co. were generously received.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Roland Reed presented The Woman-Hater to a large and well-pleased audience Feb. 17. Professor Bartholomew, with his Equine Paradox, had the house to fair business 20-25.

FORT SMITH.

Grand Opera House (George Tilles, manager): Roland Reed Feb. 18 in Humbug to fair business. Wilson and Rankin's Minstrels to a packed house 20.

Item: Ed. Kane joined the co. here as interlocutor.

CALIFORNIA.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): We had a new drama at this theatre Feb. 13-18, entitled Myrtle Ferns. It is in the possession of Barton Williams, who assumed the title role, and made it subordinate to the characters of his support, he being so extremely modest and fearing to let himself out, as it were. The part of Chick was too juvenile for Carro True, otherwise the characters were well cast. James O. Barrows was particularly good as Henry Myrtle, the Squire of Myrtle Ferns. George C. Staley as Nelson Oak, Edgar Weir as Robert Myrtle, Sadie Radcliffe as Emma Myrtle, and Nellie Buckley (a debutante) as Edith Worth, were all very acceptable. The co. gave four performances to very good houses. Webster-Brady co. in She played 20.

SACRAMENTO.

Clunie Opera House (L. Henry, treasurer): During the past week this house has been fairly well filled each night to witness the performances of Ben and Idalene Cotten, supported by a good co. Jessica, Irma the Waif, Black Diamonds and Little Barefoot were very creditably produced. Old Ben is as much a favorite with the public as ever, and he possesses a perfect bonanza in his young daughter, Idalene. The co. remains another week, and the outlook is favorable for a successful engagement

New Metropolitan Theatre (L. Henry, treasurer): The Pyke Opera co. commenced a most successful engagement of four nights and Saturday matinee, Feb. 16, producing A Night in Venice, Beggar Student, Black Mantles, and Die Fliedermaus. Houses crowded and enthusiastic. Louise Manfred and Jeannie Winston are the favorites among the female portion of the co., boquets, etc., being nightly showered upon them. Louis De Lange carries off the palm among the gentlemen.

Items: Al. Morrisey, who visited us a short time ago as manager of Emerson's Minstrels, is now at the head of the Cotton co.—Forepaugh and Samwell's Circus has been stranded in the city for the past week, but has finally managed to "break away." A poorer excuse for a circus is seldom seen.

SAN JOSE.

California Theatre (C. J. Martin, manager): Pyke Opera co. to fair houses, 13-14-15, giving satisfaction. Abbey's Uncle Tom co. drew good houses, 17-18.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): Wessell's Dramatic co. in Michael Strogoff. The White Slave and The Stranglers of Paris played to excellent business Feb. 13-15. Haverly's European-American Minstrel co. held the boards the balance of the week. Without exception they give the best minstrel entertainment ever seen in this city.

Leach's Opera House (J. G. Stuttz, manager): The Stuttz co. have been producing a series of interesting dramas during the week of 13-18, meeting with good patronage and giving satisfaction. The Two Orphans next followed by Lights o' London.

Items: Manager Cleveland, of Haverly's Minstrels, informs me that the business of his co since Jan. 1 amounts to $10,000.—Mr. Plato, of Plato, Lescher and Hyde, comes to the front with a subscription of $10,000 toward erecting a new theatre in San Diego.—Lillian Lawrence, formerly of the Alcazar, San Francisco, has joined the Stuttz co. of this city.—Billy Emerson will join the Haverly Minstrel Troupe at San Francisco, and the comb. will then be known as Emerson and Cleveland's Minstrels. Pete Mack will also be a member of the co.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Joseph Grismer and Phoebe Davies appeared week of Feb. 13 to appreciative audiences in Rosedale, Wages of Sin, Called Back, Chispa and Streets of New York. Harry Osborne, the comedian, was given a benefit when they gave Chispa, 17, and a packed house was the result. Haverly's Minstrels come, 20, for a week, and the Booth-Barrett co., 27, for same period. A big week's business is assured. Agnes Robertson, 5, in My Geraldine, Conried Opera co., 12, in Gypsy Baron for week each.

Armory Hall (Harry C. Wyatt, manager): Washington Irving Bishop, the celebrated mind-reader, drew good houses, Feb. 14, 15 and 18 He will also appear 20, 23, 25 and 26 At the Pavilion the A. R. Wilber Comedy co. appeared during the week in Van the Virginian, Shadows of a Home, East Lynne, Galley Slave and Banker's Daughter.

COLORADO.

DENVER.

The Carleton co. in Dorothy made a genuine hit at the Tabor Monday night. There has been an active demand for seats since, and when the engagement terminates to-morrow night (Saturday) 'twill probably prove the most successful the popular baritone has ever enjoyed in Denver. Besides the old favorites, Tellula Evans and J. K. Murray are with the co. The chorus is of the usual excellence. Erminie's last night apparently drew the most money of the week thus far. Hanlon's Fantasma Feb. 27 3; Lotta follows.

The Musee stock having, I should judge, exhausted the material in copyrighted plays, is wrestling with Ten Nights in a Bar-room. Laura Dainty isn't in the cast. I understand she has gone to Kansas City to appear in the house which is under the same proprietorship as the Denver Musee. The museum portion of the establishment here is destitute of any interesting features, and the whole surroundings, with the exception of the house itself, are of unmistakable cheapness.

Small Talk: In Aspen the other night Effie Ellsler played in a rink, and 500 people were crowded into the building.—Ben Stern, of the Fantasma co., is in town, and will remain several days.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager) Madison Square co. in Jim the Penman Feb. 20-22. The cast included Agnes Booth and the younger Salvini. Returns were gratifying. Aronson's Casino co. in Erminie gave creditable performances 23-5. Fritz Emmet's smiling face again greeted his old friends 27. Spectacle of Aladdin 1-3.

Hyperion Theatre (G. B. Bunnell, manager): Mestayer's Check 44; or, Tobogganing, won hearty applause from each of its audiences Feb. 20-22. Kate Claxton and Charles A. Stevenson, in The World Against Her, held the boards 24-25. Their audiences were not large. Civil Service 2-3.

Bunnell's Opera House: Gus Hill's Specialty co. opened to a crowded house and continued to good business 23-25 The entertainment was satisfactory. Hoop of Gold opened the week under favorable auspices.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Jacob's Wages of Sin 20-22 received liberal patronage. Charles Erin Vernor in Shamus O'Brien closed the week to larger business than any play of its kind. Vernor made a favorable impression. Erminie, 27-29; Michael Strogoff, 1-3.

Allyn Hall: Eaton and Benton's Monster Carnival and Colosseum is announced for matinee and evening of 27.

Notes: The Drawing Room Musee opened 27 in the large Charter Oak building. A joint benefit is talked of for Manager Pennager and Assistant Lloyd, of Jacobs and Proctor's.

MERIDEN.

Opera House (T. H. Delevan, manager): W. A. Mestayer, supported by Miss Theresa Vaughn and an exceptionally clever co. in their very funny and musical production of Check 44. Feb. 23, Miss Vhaughn captivating her large audience, who evinced their delight by encores and applause from rise till fall of the curtain. Eaton and Benton's Royal comb. gave their very clever and amusing variety show with matinee 24-5. Notwithstanding continued rain good houses greeted them on each occasion. The Japanese jugglers and contortionists were their great card.

Item: Manager John P. Slocum compliments to MIRROR and editor.

MYSTIC.

Opera House (Ira W. Jackson, manager): Stedman Comedy co. in Our Boarding House to light business Feb. 23. The co. were fair. Charles Erin Verner is booked for 29 in Shamus O'Brien. We predict light business as it is Lent, which is strictly observed here.

NEW LONDON.

Lawrence Opera House. C. F. Stoll, manager): Eaton and Benton's Royal Show Feb. 20. Business light; very stormy night. Steadman Comedy co. Our Boarding House 28; medium business.

New London Opera House (J. A. Wilkinson, manager): Rags, the Wildcat, 23-5; business fair.

TORRINGTON.

Opera House (F. R. Matthews, manager): Stedman's Boarding House co. cancelled for Feb 27. House closed past and present week, for additional interior decorations. Open March 5-7 by Flavia Colie and co.

NORWICH.

Breed Hall (Andrew and Harris, managers): Flavia Colis co. the past week played to moderate business. Miss Colis evidently means well, but lacks nearly all the qualifications of an actress. The supporting co. is wretched, with the exception of Mr. Dumary, who does rather good work. Murray and Murphy 28.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Our Boarding House Feb. 20 to very light business, owing to heavy rain and flooded streets. Howarth's Hibernica 24 to good house. Eaton and Benton's co. gave first-class show 23 to fair house. Human Nature 25; poor house and poor show.

WATERBURY.

Jacques' Opera House: John S. Moulton's Dramatic co. occupied the house the past week, producing A Celebrated Case, The Blarney Stone, The Duke's Motto, The Ticket-of-Leave Man and Oliver Twist. The support was good, but Belle Baron, as leading lady, did not give universal satisfaction.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Aladdin Feb. 20-21 to light houses. Charles Dickens 27, in Readings, to small house. Murray and Murphy 6, Oliver Byron 7, Abbey's U. T. C. co. 10.

Theatre Belknap (Charles J. Belknap, manager): Hettie Bernard Chase Feb. 20-22 in Rags, the Wild Cat, to good houses. The star is quite clever.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Peck's Bad Boy, by the Atkinson co., proved a drawing card 20-5. Edmund Collier opened to a large audience 27 in Virginius. Satan's Shadow 1-3.

Grand Opera House (J. K. Boylis, manager): Hanlon's Voyage en Suisse packed the house 20. Louis James and Marie Wainwright appeared in Virginius before a large audience 24. The Bostonians' Opera co, 12-13, Modjeska 14.

DISTRICT OF COLUMBIA.

WASHINGTON.

As I feared, The National Opera co. made a mistake in returning so soon. Last week the houses were only fair. Thursday night, Nero drew a good house, but owing to a strike of the orchestra and chorus, the curtain did not rise till nine o'clock. Friday night, The Queen of Sheba was to have been given, but Bertha Pierson refused to go on unless the ballet was paid, so Faust, with Amanda Fabris as Marguerite, was given in a much curtailed manner. Saturday night, Tannhauser was replaced by Aida, the curtain going up about nine after the usual "strike" all round. This week. Louis James and Marie Wainwright in Virginius, Gretchen, Othello, etc.: Abbott Opera co. next.

Dixey drew good houses at Albaugh's in Adonis. This week, Shakespearean Pageant 7 6; Vernona Jarbeau week of 12.

The Kimball co. in Mam'zelle, did a good business at Harris'. This week, Pat Rooney; Keep It Dark, next. Reilly and Wood's co. at Kernan's.

Items: S. H. Friedlander, who came here from Louisville to take charge of the Bijou, is now at Harris' headquarters in Baltimore.—The National Opera co. is practically disbanded and a majority of the members will leave for New York to-night. For the greater part of the day an excited throng of ballet and chorus people has filled the sidewalk in front of the National Theatre, appearances indicating that they would all be stranded here without means to get away. About five o'clock arrangements were effected, however, by which transportation to New York was secured and the people went away comparatively happy.

FLORIDA.

SANFORD.

Sanford Opera House (W. C. Yeiser, manager): Adelaide Randall played to fair houses 15 7; Emma Abbott 18, standing-room only; receipts $1,200.

Item: Emma Abbott presented grand opera for the first time in South Florida; audience enthusiastic.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Prof. D. M. Bristol's Equescurriculum week of Feb. 20, to good business.

Odd Fellows' Hall: Dixie Haygood, the electric wonder, Feb. 23-5, to slim audiences. This lady is certainly a wonder. Shield's Dime Circus 23-5, to packed houses. F. C. Bangs next.

ATLANTA.

De Give's Opera House (L. De Give, manager): Edwin Mayo in Davy Crockett Feb. 20-1, to fair business. The performance was good, but the weather was very bad and prevented a good attendance. Michael Strogoff 24-5, with matinee, to fair business.

ILLINOIS.

CAIRO.

Opera House (Thomas W. Shields, manager): Kate Kennedy's White Slave co. drew a splendid house 17. May Newman, as Lisa, was good and and some of the scenic effects especially the rain storm of real water were very fine. Co. with a few exceptions good Katie Putnam, in Erma the Elf, being an old Cairoite was accorded a very cordial reception 21. In the title role she has found a character which is entirely suited to her and the way she presented it could hardly been improved upon. In Mr. Clark and Harry Warren she has good support; rest of co. fair. Marie Prescott March 12.

STREATOR.

Plumb Opera House (I. E. Williams, manager): The Bensberg Opera co. in Halevy's opera L'Eclaire 20. Although without a chorus, it must be said that a more artistic and finished performance was never before produced here, and the expectations aroused in musical circles were more than fulfilled. Beacon Lights 4.

BLOOMINGTON.

Durley Theatre (Fell and Perry, managers)

Bensberg Opera co. Feb. 18. L'Ombre to appreciative audience. Sam'l of Posen 20; fair business. Si Perkins 1.

Opera House (A. St. Lorenz, manager): Barge-Davis Dramatic co. 20, week, to fair business. Next week, Model Comedy co.

ROCKFORD.

Opera House (C. C. Jones, manager): Beacon Lights to small house Feb. 22, Jarbeau in Starlight 23, a return engagement, to a crowded house, giving excellent satisfaction. Her topical song, "That's Enough, Don't You Think?" with local hits, the one on Colonel Pierce, of the *Daily Gazette*, caught the house. Harry Standish's song, "Jacob Strauss" made a hit. Will S. Rising and R. F. Carroll were extremely clever.

Item: I am under obligation to J. H. Decker in advance of McNish, Johnson and Slavin for courtesies.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Cora Van Tassel co. in The Hidden Hand, Feb. 21-2, to two large but top-heavy houses. The piece is well mounted but the cast is not strong. Small audiences witnessed the presentations of Sam'l of Posen by Frank Howard and his support. Those who saw M. B. Curtis as Samuel Plastrick criticise Mr. Howard, but Mr. H. deserves much credit for hard work.

Will Block, former clerk at the Hotel Palace, goes with the Hidden Hand co. as treasurer, vice Mr. Young who will act as advance man.—Manager Edwin Young, of Hidden Hand co., dismissed his brass band and will finish the season in the South and West without a street parade.—John Griffith's Mrs. D. P. Bowers' co. is home again.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): Model Comedy co. week of 20 medium business. Good show. Frank Jones as Si Perkins 28.

AURORA.

Yank Newell's Muldoon's Picnic party pestered our city 23. They have been playing all the small towns around here and have made them all tired. Beacon Lights 25 in a blizzard; attendance only fair; gave good satisfaction.

DANVILLE.

Grand Opera House (A. W. Heinly, manager): On the Frontier Feb. 20, Frank Howard's Sam'l of Posen co. 21, Aunt Bridget co. 22. Duncan Clarke's Female Minstrels 25, all to very light business.

Armory Opera House (Edwin Winter, manager): Thomas Keene Feb. 20 in Richelieu to poor business on account of false report that Keene would not appear.

ELGIN.

DuBois Opera House (Taylor and Jencks, managers): Frank Newell's comb. presented Muldoon's Picnic to a fair house Feb. 18. Fisher and Clark's Acrobatic Specialty was about the only new feature presented. The Kate Bensberg Opera co. presented L'Ombra to one of the smallest houses of the season. The co. gave good satisfaction.

Item: The P. W. Keene co. played, 15, to one of the finest houses of the season.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Around the World in Eighty Days was presented Feb. 21 by W. J. Fleming's co. to large house. James Fleming as the American and Milton Nobles as the Englishman were quite clever in their parts. The other members of the co. were only passable in their different roles. The Musical Concert co. 22 to large and highly pleased audiences.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Minnie Maddern appeared here Feb. 22, and played Caprice to a $900 house. Through the generosity of Manager Muller, of the co., and Manager Haines, of the Opera House, 20 per cent of the gross receipts were donated to the unfortunate people at Mount Vernon, Ill., whose homes were destroyed by a cyclone on the night of 19. Miss Maddern was as finished and natural as ever in the character of Mercy Bater, and made many new admirers. Her co. is a splendid one, much better than a large majority of traveling organizations. Frank Howard 23 in Sam'l of Posen; fair business. Jennie Yeamans 5; Early Birds 7; McNish, Slavin and Johnson 13; Shadows of a Great City 15; The Magic Talisman 17.

INDIANA.

KOKOMO.

Opera House (Howard E. Henderson, manager): Mme. Neuville's Boy Tramp 20 to a large and noisy house. McGibeny Family 3-4; Si Perkins 15; Duncan Clarke's Female Minstrels 26.

Mention: Manager Henderson and family returned 20 from a two weeks' visit to Kansas City.—Prof. Tom Ogden has filled a long-felt want at the Opera House by organizing a first-class orchestra.

HUNTINGTON.

Opera House (Filson and Emery, managers): Mme. Neuville in The Boy Slave drew a fair house Feb. 22; gave general satisfaction. Duncan Clark's Female Minstrels drew fairly well 23. The worst show that has been here this season. Charles Gardner 3-8.

MICHIGAN CITY.

Mozart (Weller and Leist, manager): Gibbon's Burlesque co. closed a two nights' engagement 22 to good business. Belmont's Soldier of Fortune co. followed 24 to fair business.

PERU.

Emerick Opera House (Cunne and Parks, managers): Boy Tramp co. 21 to a fair house.

The Noss Family musical comb. played in the Bradley Hall Feb. 18 to a small house.

LOGANSPORT.

Opera House (A. H. McDonald, manager): Richard III. drew one of the largest audiences of the season. Thomas W. Keene sustained the character of Gloster admirably. Play well costumed and co. good. George S. Knight March 7; Shadows of a Great City 14; McNish, Johnson and Slavin 15.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Thomas W. Keene in Richelieu 21 to a large and appreciative audience. Minnie Maddern 28; Hanlons March 1-2.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): McNish, Johnson and Slavin's Minstrels to packed house 26.

Good's Opera House (J. V. Farrar, manager): Madam Girard's Female Minstrels 5, Model Comedy co. 12.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Bunch of Keys co. drew full houses Feb. 22. Roland Reed in A Woman-Hater 25, played to an enthusiastic audience.

IOWA.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): Musin Concert co. with M. Ovede Musin. Sara Carlos Sobreno, George W. Horne and Miss Whiteload Feb. 21, to small attendance. Fleming's Around the World in Eighty Days to good attendance in upper portion of the house, and extremely light down stairs, 22. McNish, Slavin and Johnson's Minstrels 6; Rice and Dixey's Big Burlesque co., with Dixey in Adonis 9; Jennie Yeamans 10; Bunch of Keys, for benefit of Firemen's Relief Fund, 17; Roland Reed 23; A Hole in the Ground April 11.

By the way: Herbert Winslow's new farce-comedy, Town Lots, was presented here 18, to a large audience. The author lived here for many years, and his friends were disposed to give him a kindly reception. The presentation of the skit was ruined by a wholly incompetent co.—Manager Craig was at Chicago this week trying to secure the great laughing success, Natural Gas, for an early presentation here. A local paper here jumped on Fleming's comb. in advance of its appearance, and Manager Fleming got back at the journal through the medium of a speech before the curtain.—The audiences at Minnie Maddern's performance and at Town Lots were much larger than are usually seen at the theatre here during the Lenten season.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Jarbeau played a return engagement 20, to one of the largest houses of the season. The co. throughout was newly costumed. Next week McNish, Johnson and Slavin's Minstrels and Kate Bensberg.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Winslow's Town Lots to a large audience Feb. 22. The piece is scarcely up to the standard. McNish, Johnson and Slavin's Minstrels March 3.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Helen Blythe came 17 for three entertainments in Only a Woman's Heart and Article 47, to fair business. Miss Blythe is an actress of more than ordinary ability, and is supported by a good co.

IOWA CITY.

Opera House (J. N. Coldren, manager): Bill Nye delivered an amusing lecture to a large and appreciative audience 20.

BURLINGTON.

Grand Opera House (John C. Minton, manager): House comfortably filled to see Janauschek as Meg Merrilies Feb. 22. The tragedienne acted with her usual power and vigor and was warmly applauded. Her support, however, was not sufficiently strong to make the entire performance a satisfactory one. W. J. Fleming's co. in Around the World in Eighty Days was greeted by a moderately good house 23. It gave a satisfactory performance. Manager Minton thinks he is in hard luck to have the cleanliness of his dressing-rooms called in question just at a time when arrangements had been made to put them in apple pie order. Your correspondent was invited to take a look at the rooms, and in simple justice to Mr. Minton it must be said that aside from dingy walls profusely decorated with names in charcoal, he found no evidence of filth or disorder. In his zeal for reform Mr. Clarges in his recent letter to THE MIRROR was probably led to overstate the case somewhat. However, the agitation of the question cannot but lead to good results. Mr. Minton says he is thoroughly in accord with THE MIRROR on the subject, and that hereafter his house will be second to none in the matter of clean, orderly, comfortable dressing-rooms.

KANSAS.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Lotta in Pawn Ticket No. 210 was greeted with a packed house Feb. 21. She is a great favorite in Atchison and in her new play was liked better than ever.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Pete Baker in Chris and Lena drew a large audience Feb. 22. Mr. Baker as Chris was very good. The co. is nothing to be proud of. Barry and Fay March 1; Annie Pixley 6, Kate Castleton 10; Patti Rosa 24, F. Ward 29, James O'Neill 30.

LARNED.

Opera House (George A. Sells, manager): Horace Lewis appeared in Count of Monte Cristo Feb. 22 to fair house.

Items: Mr. Sells, the new manager, succeeds F. E. Martin, and is now manager of both theatres and G. A. R. Hall.

PARSONS.

Edwards' Opera House (L. L. Baird, manager): Beach and Bowers' Minstrels Feb. 18; good show to fair business.

Items: W. W. Johnson, musician with Beach and Bowers, left the company at this place.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): Only a Farmer's Daughter co. to light business 17 and to Moriarty the Corporal 18 to another small house. Marshal's Military Band of Topeka gave a delightful concert 20 to a fair and very appreciative audience. Band numbers fifty pieces and is considered the best in the West.

Garfield Opera House (J. A. Ask, manager): The J. B. Negrotto co. appeared engagement 16-19.

Items: Sam L. Anspacher, a very pleasant gentleman, is treasurer of the Crawford Grand. Manager Ennis, of the Museum, will take the road with a minstrel co. soon.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager: Barry and Fay in McKenna's Flirtation 23. The co. scored a success here, entertaining one of the largest houses of this season.

KINGMAN.

Garfield Opera House (J. M. Nickell and W. E. Smith, managers: Horace Lewis Monte Cristo co. Feb. 29.

Kingman Opera House (J. Levy, manager): Kate Bensberg Opera co. 28.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager). Lotta packed the house with Pawn Ticket No. 210. The piece is devoid of merit and the support light, with the exception of P. A. Anderson, who played the part of Uncle Harris admirably. A Bunch of Keys 25; Neil Burgess in Vim 27-8. Only a Farmer's Daughter March 2-3; Erminie 7.

TOPEKA.

Grand Opera House (C. F. Kendall, proprietor): Lacy's Still Alarm co. 17-18 to two very large audiences, in spite of the horribly rainy and muddy weather. The play, in addition to being new to us, has the merit of being by far the most ambitious attempt at realism we have ever had. The enormous stage of the Grand, which is the second largest in the United States, I believe, gave ample opportunity for the display of the engine-house set, and the still alarm, and the resultant rush of the engine for the fire. Harry Lacy, Joe Wilkes, E. A. Eberle, Lizzie Hudson and Mrs Selden Irwin, deserve special mention, though the whole cast was very good.

Crawford's Opera House (L. M. Crawford, manager): Barry and Fay in McKenna's Flirtation 20-21, had a good reception. Lotta in Pawn Ticket No. 210, 23; too late for report, but the whole house was sold out in advance, and tickets were in sharp demand by those who came to see the chart too late, at $2 each.

KENTUCKY.

LEXINGTON.

New Opera House (Scott and Mann, managers): Annie Pixley to a large house Feb. 23, in Deacon's Daughter. Miss Pixley has a sweet voice, and was repeatedly called before the curtain.

MAYSVILLE.

Washington Opera House (Frank and Taylor, managers): Lillian Lewis to fair business Feb. 17-18. Miss Lewis is a charming actress, well worthy of a high place in her profession. Co. good.

Item: Jesse Villard, formerly of the Hole in the Ground co., now residing at Hoboken, N. J., paid us a short visit last week. Miss Villard will soon star in a new play, with Stanley Keller as her manager.

MAINE.

PORTLAND.

Theatre: The house was open for two performances Feb. 25, of Daniel Boone, by Peck and Fursman's co., including brass band, Indians and wild animals, who made their street parade, escorted by all the young Arabs in town. The show itself was good of its kind, and the admirers of frontier life and its primitive heroes were out in force.

Items: The Held By the Enemy co. left a fine impression and would realize on a return engagement.—Robert Downing in The Gladiator is a coming attraction.

MASSACHUSETTS.

LAWRENCE.

Opera House (A. L. Grant, manager): W. J. Scanlan and an excellent co. Feb. 20 in the Irish Minstrel; good house. Scanlan's songs were highly appreciated. Robert Downing 21-2 in Spartacus and Julius Cæsar. Mr. Downing has a very pleasing voice and a magnificent physique, and he looked and acted the gladiator to perfection. Support exceptionally good; business fair. Lily Clay's co. held the boards 24 to an audience composed mostly of the sterner sex. Usher's benefit 27; Keep It Dark is the attraction.

WORCESTER.

Theatre (Charles Wilkinson, manager): The business of the past week was fairly good. Lilly Clay's Burlesque co. was the principal attraction. Modjeska March 1. Erminie 2-3; Ellsler's Aladdin co. 7-8; Oliver Byron 9-10; Ullie Akerstrom 12-17.

Mechanics' Hall was occupied one night last week by Thomas' Orchestra The Bostonians will appear there early in March, which will close the Ideal course.

Items: Manager Wilkinson has been seriously ill for the past week with pneumonia, and grave apprehensions are felt for his recovery.—Worcester people are anxious to take some steps in the matter of Tony Hart's benefit, as this is his birthplace. A meeting has been called for next week at the Bay State House. Hon. Charles B. Pratt will preside, and the meeting will result in a generous subscription to the benefit.—Bristol's Dime Museum continues to draw good houses.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Robert Downing in The Gladiator Feb. 20; fair house. Main Line 25; Moulton's Dramatic co. this week.

People's Theatre (William E. White, manager): Morrissy's Specialty co. to fair business 25.

AMESBURY.

New Opera House (C. W. Currier, manager): Keep It Dark, return engagement, 22, to a good house. Robert Downing in The Gladiator 29; Arizona Joe 3; Two Old Cronies 7; Dockstader's Minstrels 12.

Item: Managers speak flatteringly of the equipments of our Opera House, and praise Manager Currier's policy highly.

HOLYOKE.

Opera House (Chase Brothers, managers): That Maude Banks has many friends in many friends in Holyoke was attested by the good house and numerous recalls which greeted her on her appearance in Joan of Arc 18. Richard O'Gorman in Human Nature 22 to fair house. W. J. Scanlan 2; Skipped by the Light of the Moon 3.

Items: Charles E. Cook, manager of Maud Banks, was taken sick in Westfield 17.—Thomas E. Shea now assumes leading roles with the Atkinson and Cook co.—Annie Louise Ames, leading lady of the Atkinson and Cook co., has received a flattering offer from London next season.—W. E. Sanborn, proprietor of a lunch-room in this city, has joined the Gaiety Opera co. as treasurer.—John Rathburn, janitor of our theatre, fell down stairs recently and broke a rib.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Murray and Murphy paid us their annual visit Feb. 22, playing to the usual large business, the house being packed in all parts.

CLINTON.

Opera House (George S. Gibson, manager): Daniel Boone co. played to fair house and gave good satisfaction Feb. 20. Maude Banks in Joan of Arc to a packed house 24; a pleasing performance.

Items: Mr. Peck, of the Daniel Boone co., made many fast friends while here. Thanks for courtesies from him.—F. W. Riley, of Marlboro, is managing Maude Banks on this circuit

NORTHAMPTON.

Opera House (William H. Todd, manager): Richard O'Gorman in Human Nature made his first appearance in this city Feb. 21 to a fair house. He was supported by a weak co. The Judge, a musical comedy, amused a slim audience 24. The co., with the exception of D. J. Sherwood, Andy Collom and Miss W. Swanston, were weak.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): The Main Line did a light business Feb. 20. Maritana Opera co. in Daughter of the Regiment 22; small house. Lily Clay's Gaiety co. drew a big house 23.

TAUNTON.

Music Hall (A. B. White, proprietor): Edith Sinclair and a poor co. presented A Box of Cash Feb. 20-1 to small audiences. The Main Line 24; good audience. Co. evenly balanced.

Items: W. L. Allen, manager of The Main Line, is one of the most genial of men. He made return date in September.—Etta Hawkins, the original Possy in the Main Line, joined the co. here 24. Mrs. Allen, whom she succeeded, returned to New York.—The Catholic lenten restrictions are withdrawn this year, and managers may expect good business.—THE MIRROR is now sale at Murphy's City Hotel news-stand.

CHELSEA.

Academy of Music (James B. Field, manager): A return engagement of Keep It Dark Feb. 20. Although a fearful storm occurred, it did not seem to wreck the business. A fine performance. John E. Ince Comedy co. in Fun in a Boarding-School appeared 22; two performances to packed houses. Dockstader's Minstrels 6.

Items: A new fire-proof curtain has been put into our Opera House, costing about 1,200.—Mr. Field informs me that the house has been closed to all cheap shows. Nothing but first-class cos. will appear in the future.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Human Nature, Feb. 23, was the only engagement last week, and consequently drew a large audience. Richard O'Gorman is too versatile a character actor to lend himself so completely to rustic characteristics as do Thompson and Davis, but was nevertheless very funny, and Lillie Bailey did the soubrette part in an unstagy and entertaining fashion. Aronson's Erminie co. 1; W. J. Scanlan 3; Ellsler's Arabian Nights 5-6; Sullivan's Black Thorn 7.

Items: Ed. P. Smith, the comedian, is reported to have joined the Gaiety Opera co.—Frank Frost has withdrawn from Barton Brothers and Frost's Minstrels.—J. H. Gansmann is in advance of Eaton and Benton's Variety co. so recently organized.—Little Emma Coakley, daughter of our local bill-poster, has joined Moulton's Dramatic co. to play juvenile parts for the rest of the season.—The Elks' ball, 22, was a successful and enjoyable affair.—M. T. Skiff, Gus Pitou's able lieutenant, who has been here preparing for Scanlan's appearance, tells me he is convinced from the framework that Fred. Marsden's new play for Scanlan will prove a success, as it will be in an entirely new channel.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): W. J. Scanlan in The Irish Minstrel was seen for the first time here 23, to good house.

Central Musee (W. H. Arnold, business manager): Burton and Burke's Minstrels pleased large houses the past week. Edith Sinclair and Ed. M. Favor, week, in A Box of Cash.

Items: The W. J. Scanlan Dramatic Club of this city presented Mr. Scanlan with a gold-headed cane. After the performance the club tendered him a supper at the Wilbur House.—Thieves raided the ticket-office of the Musee 23, and secured a goodly number of tickets.—Ex-Treasurer Borden of the Academy has been appointed teller of the Metacomet National Bank.—It seems to be generally admitted that Manager Burrell will resign at the close of the season.—Manager John S. Moulton, of the New Bedford Opera House, has made application for the position.

LYNN.

Music Hall (James F. Rock, manager): Joan of Arc 22, to a crowded house, and was warmly welcomed. W. J. Scanlan in Shane-na-Lawn and The Irish Minstrel 24-5, to fair business.

Items: Manager Charles E. Cook has been ill with diphtheria.—Manager Rock lectured before the Art Club of this city 23.—Maude Banks is to essay the character of the Maid of Orleans in the French language in Canada. Arizona Joe and Held by the Enemy this week.

MILFORD

Music Hall (H. E. Morgan, manager): Murray and Murphy in Our Irish Visitors 23, packed the house.

Lyceum Hall (Hannah Carpenter, manager): Rockwell's People's Theatre co. closed a successful week's engagement 25.

Briefs: B. H. Wood left Rockwell's People's Theatre co. 22. He will go to California for his health.

LOWELL.

Music Hall (A. P. Partridge, proprietor): Keep It Dark 20, to a big house. Robert Downing 23, to large audience. Wages of Sin 9-10; Little Tycoon 13.

Huntington Hall (John J. Cosgrove, manager): Lilly Clay's co. had a packed house 25.

BROCKTON.

City Theatre (W. W. Cross, manager): W. J. Scanlan in Shane-na-Lawn and The Irish Minstrel to large audiences 21-2. W. J. Bryant in Keep It Dark did a fair business 25. Robert L. Downing 27.

NEW BEDFORD.

Opera House: The Main Line one night last week to about one hundred people, though the business done on the Eastern Circuit has been good. Etta Hawkins rejoined the co. last week. H. C. DeMille, the author, viewed the performance here.

MICHIGAN.

DETROIT.

Splendid houses greeted Richard Mansfield in Dr. Jekyll and Mr. Hyde for the first part of week. As his performance has been reviewed in your columns, I'll not burden your readers with my views. His support was only fair. Julia Marlowe appeared for balance of week in Ingomar, Lady of Lyons and The Hunchback and scored a very creditable success in all. She was well supported by Messrs. Charles B. Welles, Howard Kyle and W. J. Humphrey. Houses all well filled. Next week, Joseph B. Polk in Mixed Pickles for first half followed by Dixey in Adonis for balance.

At the Detroit Opera House bright little Rosina Vokes and her clever English co. happily entertained well-filled houses for the entire week. The plays are all exceedingly cute and full of humor. Miss Vokes was well received and made friends of her audience at once. John A. Mackay in Pop next week.

At Whitney's, Gray and Stephens had a highly successful week. The co. is first-class. Next week, The Silbon Family in specialty work.

Madden's Round New York co. drew largely during the week at the Casino. Parson Davies' Specialty and Athletic co. will occupy the Casino next week.

Item: Edward Westzel and F. Stewart Isham, of this city, are writing a play for Maude Banks entitled, Netasha. They expect to finish it in a few months

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers); Standing-room only was displayed at McN., J. and S. Minstrels Feb. 21. The programme was lengthy and varied, and introduced every feature of the higher order of minstrelsy. The burlesque on Erminie was especially taking. Richard Mansfield presented the much heralded play of Dr. Jekyll and Mr. Hyde 23 to a big house. The plot is weak and the character of Mr. Hyde extremely repulsive. Too much praise cannot be given Mr. Mansfield for the excellent portrayal of these characters. The play was well mounted and support good. Ezra Kendall in A Pair of Kids played a season of two nights and a matinee 24-5 to good houses. The play given is an absurdity, written and interpreted to drive away the blues, and as such the nail has been hit on the head. Ezra Kendall and Arthur Dunn force the fighting in the line of laughter, and only retire to their respective corners after repeated recalls. The co. is evenly balanced and does good work. MacCollin Opera co. 1-3.

Items: Am advised by Manager Cleveland that the present organization comprising McN., J. and S. Minstrels will dissolve partnership June 1. Frank McNish has associated with Frank W. Ramza and Charlie Arno and formed a new co Carroll Johnson and Bob Slavin will continue at the head of the present co., which will include all but three or four of its members.—Little Jennie Dunn (Mrs. Ezra Kendall) presented her husband with a fair-haired daughter, her first-born, last Sunday. She is at present in Chicago.—Bob Slavin is laid up with an abscess in his left ear.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Scott and Mills played a return engagement Feb. 21 to fair house. The play, Chip o' the Old Block, is a good one. McNish, Johnson and Slavin's Minstrels 23 had full house; performance was a good one. Raymond Shaw sang "When Spring Has Returned," written by a Kalamazoo gentleman. Zozo 2-3.

GRAND RAPIDS.

Powers' Grand Opera House (George E. Gouge, manager): McNish, Johnson and Slavin's Minstrels Feb. 22 played to all the house would hold. The co. gave a creditable performance. The first part smacked of originality, but can hardly be termed an improvement over the time-honored horseshoe circle. The specialties introduced were clever. An audience, as large as it was brilliant, passed judgment on Richard Mansfield's Dr. Jekyll and Mr. Hyde 25. The merits of the play may be questioned, but the genius of the star at the same time acknowledged. His changes from Jekyll to Hyde and vice versa were wonderfully well done, and elicited great applause. His support is good, especially in the person of John T. Sullivan, who always does everything well. Julia Marlowe 28-March 1, U. T. C. 3, Evans and Hoey 8, Duff's Opera co. 9-10, Ben Maginley 13.

Redmond's Grand (C. H. Garwood, manager): A Cold Day has drawn fairly well all this week. The comedy is an uproarious one, and well done by capable people. Chip o' the Old Block 27-March 3.

Items: The Wonderland is closed again, owing to poor business.—Manager Fred. Berger has returned home, having closed season with Sol Smith Russell. Ms. Berger says Russell's business has been great, the best in the history of the star.—Sumner Burrows, the popular treasurer of Redmond's, has resigned his position to join the Little Nugget co.

CHARLOTTE.

Kellogg's Opera House (Green Sleater, manager): Ezra Kendall in A Pair of Kids Feb. 21 to good business; was well received; performance marred by Arthur Dunn's disposition to guy the audience. A Cold Day 27 to good house.

Houck's Theatre (Houck Brothers, proprietors): Stetson's Uncle Tom 22 to large house; co. medium.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Arabian Nights Feb. 18; good house. Stetson's U. T. C. 20; packed house. Chip o' the Old Block pleased a very fair house 22. The MacCollin Opera co. drew good houses 23-25, which they deserved. Robinson and Hover Dramatic co. 27, week; Ezra Kendall March 6.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Light on the Point was presented 20-21, with magnificent scenery, but played by a poor co. The Silbons, a variety comb., presented a poor bill to small audience 23. Minnie Maddern 6.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, manager): McNish, Slavin and Johnson's Minstrels to good house and good show, as far as it went Feb. 20; but we missed Slavin. Ezra F. Kendall in A Pair of Kids 22-3; rather slim matinee but fair evening business. The one event more than any other that our theatre-goers have been in a state of anxiety over was the appearance on the 24 of Richard Mansfield in Dr. Jekyll and Mr. Hyde. The seats were all taken during the few hours' sale. It was through intense excitement that a critical audience witnessed Mr. Mansfield and a strong co. produce the above play, and with the exception of his version of Dr. Jekyll during the first act (in whom the public expect to see a jolly, whole-souled sort of a man) he had the entire sympathy of the audience.

IONIA.

Opera House (K. R. Smith, manager): Ida Van Cortland, supported by Tavernier Dramatic co., 18-23, to splendid business.

JACKSON.

Hibbard Opera House (W. Waldron, manager): Ida Van Cortland, supported by the Tavernier Dramatic co. opened a nine nights' engagement in Caught in a Web 20. This co. is very popular with Jacksonites, and business has been large. Zoso 1.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): A. M. Palmer's Madison Square Theatre co. presented Jim the Penman, seven performances, Feb. 20-5. After two weeks of the spectacular it was quite refreshing to witness a drama so well played as was Jim the Penman by Mr. Palmer's excellent co. Ada Dyas, a very pleasing and gifted actress, rendered the role of Mrs. Ralston exceedingly well, dignified, ladylike and careful in all the details of her work, evidencing the true artiste, and met with great favor. Joseph E. Whiting sustained the role of James Ralston with great credit. W. J. Ferguson as Captain Redwood made a decided hit. Baron Hartfeld, a difficult role, was exceedingly well played by Ian Robertson. Charles Overton's Louis Percival was a neat, gentlemanly impersonation. Jennie Eustace, Evelyn Campbell and Kate Ferguson sustained their roles with credit. Lysander Thompson, S. M. Kent, J. B. Booth and H. S. Millward played their roles well. The audiences were large and greatly pleased with the performances. Mrs. McKee Rankin in The Golden Giant Mine 27.

Olympic Theatre (Edwin P. Hilton, manager): Budworth and Brimmer's Brilliants Feb. 20 presented a good bill of specialties to a fair week's business.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Mrs. McKee Rankin week of 19 in The Golden Giant to large and enthusiastic houses. Following two week of the spectacular, both actress and play appealed to the somewhat jaded theatre-goers of the city. There is not a situation that can be called dull, and Mrs. Rankin has the great advantage of being excellently supported in every respect. Her own acting is almost without flaw. She has the sympathy and rapt attention of her auditors every moment and the charm of her manner is irresistible. The success of this play is due, not to any element of greatness in it or in the cast, but to the positive naturalness and attractiveness of the portrayal of a phase of life in which every one has an absorbing interest. Still it must be admitted that everything centres in Mrs. Rankin and that she gives the play its reality.

Mention: The town is full of theatrical people, all anxious to participate in the final interment of the firm of Sackett and Wiggins, excepting Mr. Wiggins, who positively refuses to be buried.—The dime museums here and in St. Paul are to be sold under a mortgage foreclosure on Monday next, and at the same time the lease of the Hennepin Avenue Theatre, the rock on which S. and W. split is to be disposed of. The St. Paul Theatre has already been secured by Jacob Litt, of Milwaukee, and Architect J. M. Wood, who have a ten-year lease. They are putting forth every effort to get similar control of the Hennepin Avenue Theatre. J. T. McCaddon, manager of The Hoodman Blind, is working hard to buy in the museums and to get a lease of the Hennepin Avenue Theatre. He is heavily backed by Eastern men. Kohl and Middleton, of Chicago, are after the museums, and are using every possible means to achieve their end. What Mr. Wiggins' plans are it is not possible to find out as yet, but that gentleman told your correspondent that he hoped in time to get on his financial feet and pay his creditors. It is rumored that through a friend he has secured possession of the St. Paul Museum. Every man has his lawyer, and it looks at this writing as though the legal fraternity were the only people liable to reap an immediate harvest.

Later: The Minneapolis Museum has just been sold to Kohl and Middleton under a special order of the court for $15,000. But the end is not yet. There are threats of injunctions and suits on all sides, and this very intricate failure is a worse mess than ever.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): William Frederick's Peck's Bad Boy co. played Feb. 29. A. P. Aurbank, reader, 6.

Items: THE MIRROR is on sale at W. L. Roseberger's book store.—The managers of the Opera House at our neighboring town of Brainer are about to organize a permonent co. to give entertainments there four nights in the week and at surrounding towns the other two. The co. is to be under the management of C. P. Spaulding, who is now in Chicago engaging people. The season will open 10.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Frederick Warde as Gaston Cadol in matinee and as Richard III. in the evening Feb. 18 to the largest house of the season, every seat being sold in advance. John S. Murphy in Kerry Gow to fair business 23.

MERIDIAN.

Opera House (Marks, Rothenberg, manager): John S. Murphy presented Kerry Gow to a small but appreciative audience Feb. 22. Murphy as Dan O'Hara is immense, and Virginia Marlowe captivated everyone with her grace as Nora Drew.

Item: J. W. Carroll, Mr. Murphy's manager, is a clever gentleman. He says THE MIRROR is his favorite. He reports business good.

VICKSBURG.

Opera House (Piazza and Bolta, managers): A Night Off was presented to a fair house Feb. 23. The play is a good one and the co. act it well. John S. Murphy appeared in Kerry Gow and Shaun Rhue Feb. 24-5 to good houses. Lizzie Evans 20-1.

MISSOURI.

KANSAS CITY.

Clara Morris opened at the Coates' Monday evening to a good house, and played a week's engagement to large audiences. She appeared in her new play, Renee de Moray, and portrayed the sufferings and tortures of the falsely accused wife in a thrilling manner, and won for her a double recall before the curtain. The supporting co. is an exceedingly strong one.

Mlle. Rhea made her second appearance here Monday evening at the Warder Grand in Fairy Fingers, and played a successful week's engagement. The character of Hortense is peculiarly adapted to her light, vivacious style. The piece is not especially emotional, but is a quiet drawing-room play abounding in beautiful sentiment and bright dialogue. It is also a splendid vehicle in which to display a large number of Worth dresses.

The Still Alarm, the New York success, opened Monday evening at the Ellis, and played to large houses throughout the week. The play is quiet and strong. The Jack Manley of Harry Lacy is a finely conceived and well sustained character. The effect and co were good.

Hallen and Hart's First Prize Ideals opened Monday at the Ninth Street Theatre to a crowded house.

Gossip: Messrs. Barry, Fay and Baker were entertained last Saturday evening by the Elks.—Gus Bathner, of A Bunch of Keys co., was in the city Monday.—Mrs. Scott-Siddons, the elocutionist, gave a dramatic reading at Music Hall Monday evening to small audience.—Colonel Jack Haverly, wife and daughter occupied a box at the Gillis Opera House Monday evening.—Chief of the Fire Department, George C. Hale, attended The Still Alarm performance to get pointers on a "quick hitch-up."—Harry Lacy states that The Planter's Wife has not been shelved for good, but will produce it again some time.—Mr. Bell, the leading man with Mlle. Rhea, was formerly a young Buffalo lawyer. He made his debut about a year ago, and made such a hit that Rhea engaged him as her leading man.—Mr. Judah, associate manager of the Ninth Street Theatre, has been quite sick, but is convalescing.—Harry Lacy and wife visited the different engine houses while here, in company with Chief Hale. His astonishment knew no bounds when he held a stop-watch on the boys who hitch up the four-horse team. The firemen were all in bed and at the tap of the gong got up, dressed, harnessed the horses and were ready for business in seven seconds. In The Still Alarm the hitch in fifteen seconds has up to this time been thought fast.—"Billy" Thomas, associate manager of the Ninth Street Theatre, has been presented with an elegant gold-headed cane by Fred Hubeck.—J. R. Armory, the comedian of the Rhea co., is a native of Charleston, S. C., and entered the profession for the love of it, as he is wealthy.—J. W. McKinner, manager for Clara Morris, is an old MIRROR representative.—The stage settings at the Warder Grand this week have been much admired.

MOBERLY.

Hegarty's Opera House (C. E. Craig, manager): W. J. Fleming's Around the World in Eighty Days co. entertained an immense audience Feb. 18. Clifton's Ranch King co. gave matinee of Ranch King and Myrtle Fern 25, to fair houses.

Items: The Ranch King co. have been domiciled in this city for past two weeks, taking a rest and preparing the play Myrtle Fern.

HANNIBAL.

Park Opera House (J. B. Price, manager): Fleming's Around the World in Eighty Days co. came 20, to big business. Poor co. McNish, Johnson and Slavin's Minstrels March 8.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): William Redmund and Mrs. Barry gave two good performances of Rene Feb. 17-18, to rather poor business. Lotta to overflowing house 19; S. R. O. Pawn Ticket 210 presented. P. Aug. Anderson as the Jew pawnbroker is making a great part of it. He is a sterling actor, and great in peculiar characters. Carleton Opera co. 6-7.

SEDALIA.

Opera House (H. W. Wood, manager): Joseph D. Clifton's Ranch King began Feb. 25-27. Barry and Fay are advertised in their new cyclone, McKenna's Flirtation, for 2. Georgia Minstrels 3; Town Lots 9-10; Dr. Talmage 16; Frederick Warde 30.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Fantasma opened half week's engagement 23 to an audience of eighteen hundred, every seat in the house being occupied. The piece shows great improvement over last year's representation. Laura Burt is a handsome Fantasma, and in her specialties received several recalls. Kate Castleton, March 1; Effie Ellsler, 2-3.

Grand Opera House: Neil Burgess in Vim and the Widow Bedott played to large business Feb. 20-1, giving general satisfaction. Support poor, Carleton Opera co. March 1-3.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, lessees and managers): Neil Burgess in Vim to good house Feb. 22. Mr. Burgess as Mrs. Puffy is simply immense and is *vim* in reality. Though almost continually on the stage the audience do not tire of him. He is ably seconded by Mr. Palmer as Josiah. Bill Nye delivered his popular lecture on the New South 23. He was warmly entertained by the Press Club of this city. Kate Castleton 2-3; Fantasma 5-7; Bunch of Keys 8.

People's Theatre (Warner and Browne, managers): Georgia Hamlin good business Feb. 20-25; fair co.

Items: This city is becoming quite metropolitan, an order of Elks being organized recently.—The Appolo K. P. Band filled a musical programme 18, assisted by our best local talent, the proceeds for the relief of the blizzard sufferers.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): The Edwin Stuart Theatre co. closed a week's engagement Feb. 25, after presenting in a very acceptable manner a number of standard dramas to good business. Kate Castleton 29, Janauschek 1.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): If a house packed to the doors by a highly appreciative audience, as shown by roars of laughter and continued rounds of applause, is any criterion, the Keep It Dark co. made a decided hit Feb. 21. Little Julia Wilson, bright soubrette of the co., was more clever and vivacious than ever. W. T. Bryan as Jasper Vaseline, associated with James Bevins' Neverchange, convulsed the audience with laughs. The remainder of the co. gave excellent support.

NASHUA.

Theatre (A. H. Davis, manager): The Daniel Boone co. gave a matinee and evening performance Feb. 22, and were favorably received by good audiences. Their street parade, consisting of scouts, Indians, etc., during which fancy riding is given, is quite novel and attracted considerable attention.

EXETER.

Opera House (J. D. P. Wingate, manager): Hennessy Brothers' Minstrels gave good performance Feb. 20, and have made return date. Robert Downing in Spartacus, 27, at advanced prices. Arizona Joe 3, Main Line 7-8.

Items: Exeter will observe its 250th anniversary June 7 when all her sons and daughters will return.—Manager Wingate proposes to open the Opera House that night and the night before with a strong attraction.—Several small cos. are playing the towns in the upper part of the State with pirated plays. For instance, the Star Theatre co. (Brennan and Quinn) advertise to do The Streets of New York, Silver King and Jim the Penman.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Erminie was produced Feb. 20 before a very large audience. Gus Hill Novelty co. 21 and 22; large business and gave satisfaction. The Wages of Sin drew crowded houses 23-25. Booked: T. P. and W.'s Minstrels March 3; Peck's Bad Boy 5-7; Gus Williams 10; Neil Burgess 12.

Masonic Temple Theatre (A. Philion, manager): The Tourists 20-22 to poor business. The Weston Brothers in Way of the World last half of week to fair houses. Booked: Chanfrau's Kit 27; London Specialty co. March 5.

SOMERVILLE.

Mirror Hall (William M. Alberti, proprietor): The Rinehart Sisters held the boards week of 20-25 with the largest business Saturday night. Franklin H. Sargent's co. from the New York Actors' School filled the Hall 22. Two farces were artistically rendered. Will A. Buckland as an imitator of Mr. Irving in the dream scene from The Bells gave a perfect performance; he was thoroughly appreciated. Mattie Vickers' co. March 3.

PATERSON.

Jacobs' Opera House drew good houses last week with the Wilbur Opera co. in a round of comic operas. Susie Kerwin sang well and pleased all. This week Wages of Sin. Next week Skipped by the Light of the Moon.

People's Theatre (A. Philion, manager): Moran and Thomas' San Francisco Minstrels last week to good houses. This week the London Specialty co.

NEW YORK.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Kiralfy's Lagardere co. appeared before good-sized audiences Feb. 20-2. Sisson and Cawthorne in Little Nugget pleased fine houses 23-4. Maggie Mitchell 2-3.

Academy of Music (Jacobs and Proctor, managers): Tony Denier's Humpty Dumpty attracted remunerative audiences last week. This week, Taken From Life; next, The Silver King.

Casino: Business fell off last week. Present week, Ida Gray's Female Minstrels.

Item: Frank Edwards, the genial press agent of the Academy, is the happiest man in town at present. It is a girl. Our congratulations.

ALBANY.

Modjeska's engagement at the Leland on Friday and Saturday last was most successful. The result artistically was quite as gratifying. On Friday evening As You Like It was given, and the star was admirable as Rosalind. Outside of Eben Plympton, who made a passable Orlando, there are two members of the cast who deserve a special word of commendation, viz: Grace Filkins and Clara Ellison. Mary Shaw was, of course, excellent. Much Ado was given Saturday afternoon, and Cymbeline Saturday evening.

On Monday night Fred. de Belleville and Viola Allen in Hoodman Blind. The principals were rather a disappointment to the large audience in attendance. The engagement concludes on Wednesday evening. Frank Daniels in Little Puck comes for the latter half of the week, and Erminie for the first half of next week.

The Silver King played to good business last week at the Museum. On the Rio Grande opened Monday night of the current week to a good house. Next week, Michael Strogoff.

BUFFALO.

Academy of Music (Meech Brothers, managers): Mr. and Mrs. Florence in The Mighty Dollar, Dombey and Son, and The Flirt, did a good Lenten business last week. Duff's Opera co. opened in Dorothy 27. Evans and Hoey in The Parlor Match 2-3.

Grand Opera House (H. R. Jacobs, manager): Jennie Calef made her first appearance before a Buffalo audience last week, giving Little Muffets and An American

[CONTINUED ON EIGHTH PAGE.]

London News and Gossip.

LONDON, Feb. 16.

Shoehorns were in great demand for the getting on of hats this morning, owing to Ash-Wednesday festivities of the previous night. Time was when a pious and paternal legislature shut off the playhouses on this day, and gave the players an opportunity of dining and dancing and frivolling generally, a-which they grumbled after the manner of their tribe, but which I believe they were nevertheless very glad to get. As long as I can remember Ash-Wednesday has been devoted by the profession to frivolities of this description, and though the reason which gave use to them has now departed the custom still remains—the only difference being that everybody now sits up a good deal later than he used to, and that the difficulty of getting one's hat on the next day is proportionately greater. The chief among the Ash-Wednesday theatrical gatherings is the annual dinner of the Dramatic and Musical Sick Fund. As the Fund depends to a very large extent upon the subscriptions collected at these entertainments it is] of the last importance, therefore, that an able chairman shall be provided for it—able, that is to say, to draw the money. Charles Wyndham took the chair last year, but showed none of the drawing power to which he had been credited. This time the choice of the Fund fell upon Mr. W. H. L. Lawson, who is a member of Parliament for a division of one of the metropolitan boroughs and—what is more to the point in this connection—the eldest son of the chief proprietor of the *Daily Telegraph*. The Lawsons—whose name used to be Levy—having taken the thing in hand, went through with it in a proper spirit, and the result was a big success for all concerned. The chairman is a very smart young man, and with the advantages of wealth and the newspaper influence that he possesses is likely, I should say, to make a considerable figure in the world some of these days. His mother is a daughter of the late Benjamin Webster, and this enabled him to neatly introduce into the speech of the evening his pride in "my family tradition of dramatic work."

* * *

Several of the new pieces calling for mention this week are of the curtain-raising kind; that is to say, in one-act, and put up for the purpose of "playing in" the patrons of the cheaper seats at certain West-End houses. Until lately anything was considered good enough for the patient, plodding pit and gallery folk to sit out pending the playing of the resistance-piece; but now, thanks to the persistent pegging away of journalists like "yours truly," who hold that the *paying* portion of the public deserve *some* consideration, managers have changed all that. The first of the little plays under consideration was produced at the Opera Comique last Thursday, the second night of that unsavory mixture, Ariane, described by me last week. The trifle is called Love and Politics, and has been written by H. T. Johnson, a young comic journalist who possesses a good deal more comicality than falls to the lot of many of his brethren. Its story shows how a certain young lover, anxious to propitiate the relations of his inamorata, endeavors to chat affably as to the political creeds they severally espouse, and in the process he becomes so fogged that chaos seems likely, not only to come again, but to stop.

Of course, all is set right at the end, and the lovers are made happy. The author did not gain much assistance on the first night, except from Marie Wynter. The rest of the cast were what mummers call "fluffy" in the lines, which was a pity, seeing that Love and Politics was really a bright and clever little play. Since the first night, however, the acting has, I understand, improved considerably.

* * *

The next frontpiece to be chronicled is Darby and Joan, written by Messrs. Bellingham and Best, who were wont, I remember, when I was running about in short frocks, to provide all sorts of burlesque and pantomime wares for the London provincial markets. I know I saw many of their efforts, but it is too long ago for me to remember what they were. But let us not enter into ancient history, suffice it to say that Messrs. B. and B. have lately shaken off the dust of ages and broken out in fresh places with two or three one-act pieces. Darby and Joan was originally tried on the Newcastle-on-Tyne dog, and was approved of by that worthy animal. It (the piece and not the dog) made its first appearance in London at a matinee given at Terry's Theatre last Saturday, where was produced the merry farcical comedy, The Woman-Hater, originally by David Lloyd, a native of your region, but now announced as by "David Lloyd and Edward Terry, London." Managers, you know, are very prone of late to put their names on programmes as part authors of new plays. The wonder was that in this connection (Darby and Joan to wit) Terry did not add his name to the firm of Bellingham and Best. Anyhow, he refrained, and contented himself by representing in it an old admiral, Darby by name, who is at first discovered arguing with his good old wife Joan, as to whether their granddaughter shall or shall not be given in marriage to a second or third class naval officer who does not keep his carriage. After they have had considerable debate, the old couple fall asleep "off;" and now you see enacted, as in a dream, the love-making of this couple when they were young. At least, it would seem to be a dream of this sort, but the explanation is a trifle vague. The young folks vanish, and the old folks reappear and agree to the discussed match and the curtain falls on a cosy domestic picture. It is a pretty little piece, and Terry and Clara Cowper acted well, and cleverly doubled the old and the young parts respectively—especially Miss Cowper.

* * *

Number three of the new one-act series is a playlet by J. K. Jerome, once a leading spirit of a small body calling itself the Playgoers' Club. His piece was to have been called Sisters, but has since been re named Sunset, and it was, after several postponements, put on at the Comedy on Monday night, which was the date of the one hundredth performance of Sydney Grundy's farcical comedy, The Arabian Nights. Sunset sets forth the story of two half-sisters (which one might think makes one sister in all, but it doesn't) both secretly falling in love with the same man, and later, how the elder of the ladies never tells her love, but lets concealment, etc., etc., in order that the younger's happiness may not be wrecked. It is a pretty little play, and though the notion has once or twice been used before, it is none the less clever on that account. It was fairly well played, especially by Cissy Grahame and Miss Cudmore, as the two demi semi-sisters, and the last playlet that calls for notice is The Postscript, a charming little love-episode by T. Hamilton Knight, which was tried at a Prince of Wales' matinee on Tuesday, in front of Arkwright's Wife. The Postscript was admirably acted by Fanny Eusen and little Miss Norreys (of American birth), whose red hair is as famous here as that of Minnie Maddern is on your side. In Arkwright's Wife, a powerful play which has been too long absent from our stage, Helen Barry successfully resumed her original part of the wife, who smashes up her husband's newly-invented spinning jenny, and E. S. Willard again forcibly represented Old Peter Hayes, the instigator of the smashing aforesaid, a character originally acted by that splendid comedian, Samuel Emery, father of the sweet Winifred, to whom, by these presents, I send the assurance of my most distinguished consideration and my undying love, her forthcoming marriage with Cyril Maude (beshrew him!) notwithstanding.

* * *

There was a special matinee at the Olympic this afternoon for the production of a new four-act comedy "from the German of Herr Michael Klapp," entitled His Romance. The name of the author in question is unknown to me, and I am equally ignorant of the name of his work, but it was buzzed around in the theatre that the adapter was a young man named Meyrick Milton, who, as a matter of fact, was the giver of the matinee. His romance is overdone with talk which rarely rises above the level of commonplace, and a good deal must be taken for granted before you can believe in the probability of the business which takes place. But, all the same, it is not without humor, and some little ingenuity is displayed in the series of mistakes and complications which form the only reason for the piece's existence. An English duke has brought up his eldest son on rather curious principles in order to improve the young man's moral tone. He has kept from him all newspaper reports of a *risque* description. The young heir is destined to marry Lady Clara Southmoor. Meanwhile his father sends him on the Continent in charge of Major Rosenkrantz, who receives the most particular and precise instructions for his guidance. They are to travel incognito, and in order, I presume, to escape observation the duke wishes that his son shall call himself Lord Guildenstern. In Switzerland they happen on the Countess of Southmoor and Lady Clara. Of course, they put up at the same hotel, in which, by the way, all manner of queer characters are also located Among them are a vulgar brewer and his booby of a son, and the Countess having heard that the young lord is in the neighborhood, and priding herself withal upon her penetration, naturally mistakes these people for the aristocrats. Equally, of course, she jumps to an conclusion that Major Rosenkrantz and Lord Guildenstern are merely a couple of strolling players. On this basis, with the addition of a few more equally probable misunderstandings, the whole business is run. Eventually, when the Major has fallen in love with Lady Clara on his own account, and the young lord has engaged himself to a poor relation, the Duke says, "Bless you, my children," and all ends happily.

* * *

The piece was well received by a very friendly audience, but before it can hope for an evening bill it must be greatly compressed and revised. If to-day the advantage of excellent acting in the two chief parts—Brandon Thomas playing the Major, and dear little Miss Norreys representing Lady Clara. Meyrick Milton cast himself for the young lord and succeeded fairly well. There are seventeen speaking parts in the piece, at least five of which have no connection with the plot, nor is their presence atoned for by brilliancy of dialogue set down for them GAWAIN.

Gossip of the Town.

William Verance, heavy and character actor, is at liberty.

Julius Kahn has been engaged for W. J. Florence's company.

H. C. De Mille and Charles Barnard are at work on a new play for Neil Burgess.

Annie Pixley opens in San Francisco on March 25, for a season of five weeks.

Francis and Alice Gaillard, late of McCaull's and Duff's operatic companies, are at liberty.

Marie Carlyle, ingenue and soubrette, late of Daly's Upside Down company, is now at liberty.

Al. Hayman has signed with French and Sanger to produce The Bells of Haslemere in San Francisco.

Etta Hawkins, the original Possy in The Main Line, rejoined the company in New Bedford last week.

John A. Stetson had A Narrow Escape on the London boards last week. It is a four-act comedy drama.

Manager Charles Wilkinson, of the Worcester Theatre, is lying critically ill in that city with pneumonia.

Flora Moore is to go out next Summer in a three-act farcical comedy, written for her by Charles T. Vincent.

Ted Marks, Manager of Clarence Worrall, the boy cornetist, is negotiating for the latter's appearance in Europe.

A. C Gunter is said to be at work on a comedy for George Riddle, the reader, who is to go upon the stage.

James R. Smith has been engaged by Daniel Bandmann as stage director for the production of A Strange Case.

McKenna's Flirtation seems to be making an impression throughout the country, with Barry and Fay as the luminaries.

The James-Wainwright company will fill a two weeks' engagement at the Fifth Avenue Theatre, beginning April 16.

Grace Huntington, who made so favorable an impression as Chrystal in Hearts of Oak this season, is at present at liberty.

The annual Summer season of the McCaull Opera company, at Wallack's, will begin on May 7 with The Lady or The Tiger.

Dorè Davidson has been engaged by Daniel Bandmann for the part of Utterson, in the latter's version of "Dr. Jekyll and Mr. Hyde."

T. H. Winnett is booking time for McKee Rankin and The Black Thorn. He is also negotiating for time for A Great Wrong next season.

On Tuesday morning Miles and Barton obtained an injunction restraining Leonard Grover from interfering with his play, Lost in New York.

Richard Golden has closed with the Arabian Nights and returned to this city to devote himself to his new piece in which he will star next season.

It is stated that the California Theatre stock company may go to Australia next Summer and produce some of the recent successes at that theatre.

F. F. Mackay will produce Caste at the Lyceum Theatre on March 15, with two society amateurs in the cast, supported by a professional company.

Professionals are advised that J. B. Doblin and Co., 134 Bowery, are now ready to adorn their manly forms with some handsome Spring and Summer suitings.

Willard Spencer, author of the Little Tycoon, cautions managers and others from producing that opera except by his consent and by his own company.

Mrs. D. B. Van Deren was called to Philadelphia on Monday, to temporarily fill the position of Mrs. W. G. Jones, who was taken suddenly ill, in A Run of Luck.

Pete will probably be run the entire three weeks of the engagement of Harrigan's Park Theatre company at the Grand Opera House, Brooklyn, beginning about May 1.

The Richmond Theatre of Norfolk, Va., has come to the front as the foremost place of amusement in that city. Mrs. Powell, the lessee, is now booking time for next season.

George Bones, father of John H. Bones, the treasurer of the Grand Opera House, died on Sunday last. He had occupied the position of doorkeeper at this theatre for seven years.

Mrs. R. H. Grubbs, of Kansas City, mother of the late Maude Stuart, died on the 26th inst. Hosts of professional friends will sincerely deplore the loss of this most esteemed lady.

Ben Stern, agent of the Fantasma company, reports large business throughout the West. Mr. Stern is recovering from a severe operation recently performed upon him at St. Paul.

Harry Lacy with The Still Alarm sails for England on June 16, opening at the Princess' Theatre shortly thereafter. He will remain in England until after the Presidential election.

It is stated that by the terms of the agreements with Patti and Coquelin, Abbey is obliged to deposit in Europe a guarantee of $40 000 for the former, and $10,000 for the latter.

W. S. Cleveland publishes a warning against any person or persons advertising themselves under the title of Haverly's Minstrels, as he claims the exclusive right to it, and will protect it at all costs.

William J. Tilton, formerly with the H. A. Thomas Lithograph Company, and well-known in the profession, has accepted the position of resident manager of W. J. Morgan & Co., lithographers.

Edwin Cleary is blossoming into a playwright on the other side of the water. His version of Editha's Burglar and his drama, Mirage, have both received excellent notices from the English press.

Mrs. Langtry is reported to have instructed her New York lawyers to bring a libel suit against the *Sun* for printing a telegraphic account of a banquet in Chicago, which she claims never took place.

A meeting of a number of residents of Worcester, Mass., will be held this week to make arrangements to raise subscriptions for the forthcoming benefit of Tony Hart. Worcester is Hart's birthplace.

S. H. Semon has resigned as business manager of Jennie Kimball's Mam'zelle company, to accept that of contracting agent of the Forepaugh circus. His son Joseph succeeds him with the Mam'zelle company.

David Henderson, of the Grand Opera House, Chicago, arrived in the city yesterday (Wednesday) to arrange for the manufacture of the costumes for The Crystal Slipper, to be produced at his theatre in May.

William Young, author of The Rajah, has reacquired the ownership of the piece, and vested the exclusive right to its production in F. J Wildman, who is now engaging a company to present it in elaborate style.

Alice Fairbrother, who has received much pleasant commendation from press and public as leading support to Mrs. D. P. Bowers during the present season, has returned to the city. She is well-remembered in New York.

B. C. Pentz, manager of the York (Pa.) Opera House, has already commenced booking attractions for next season, and managers seem equally anxious to secure dates. York is considered one of the best show towns of its population.

The stars that appear nightly in Pete at Harrigan's Park Theatre have taken a cold, due, no doubt, to the late blizzard. They are now under a veterinary's care, but as they have no understudies, they are compelled to go on nightly.

T. D. Frawley, who succeeded Eben Plympton as Paul Mortimer in Estelle Clayton's play of A Sad Coquette, made a decided impression in the character, the newspapers, and Miss Clayton herself extolling his performance highly.

The Sage, after attending the pleasant entertainment at the Lyceum the other afternoon for the benefit of the Cancer Hospital, concludes that, in view of the youth and inexperience of the executants, it is not a performance THE MIRROR can ceriously criticise.

The dime museums at Minneapolis and St. Paul, Minn., were sold on Monday last under a mortgage foreclosure, and at the same time the lease of the Hennepin Avenue Theatre was sold. Kohl and Middleton bought the Minneapolis Museum, but the names of the buyers of the other property have not been reported.

Buddecke and Diehl's new Opera House, at Montrose, Col., was inaugurated on Monday, Feb. 20, by Effie Ellsler. The receipts were $1,600 Montrose is on the Rio Grande railroad, and will be one of the regular theatres in Klaw and Erlanger's Silver circuit.

The following people appear at Tony Pastor's Theatre next Monday night: Edwin French, James Rielly, the King Sisters, Professor Harry M. Parker and his dog circus, Lou Sanford, the Lenton Brothers, Bartlett and Loraine, Zublin, Canfield and Zublin, Richmond and Glenroy, and Elmer Ransom.

According to a cable from Paris, Abbot Graves, of Boston, a son-in-law of Louis Aldrich, has the honor of being one of the three American artists whose pictures are to be exhibited in the Salon. A large canvas, representing peonies falling from an inverted basket, is expected to be hung The picture will come to New York immediately after the Salon closes.

Starch grows sticky, and common powders have a vulgar glare. Ponzoni's is the only Powder fit for use.—*Com.*

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